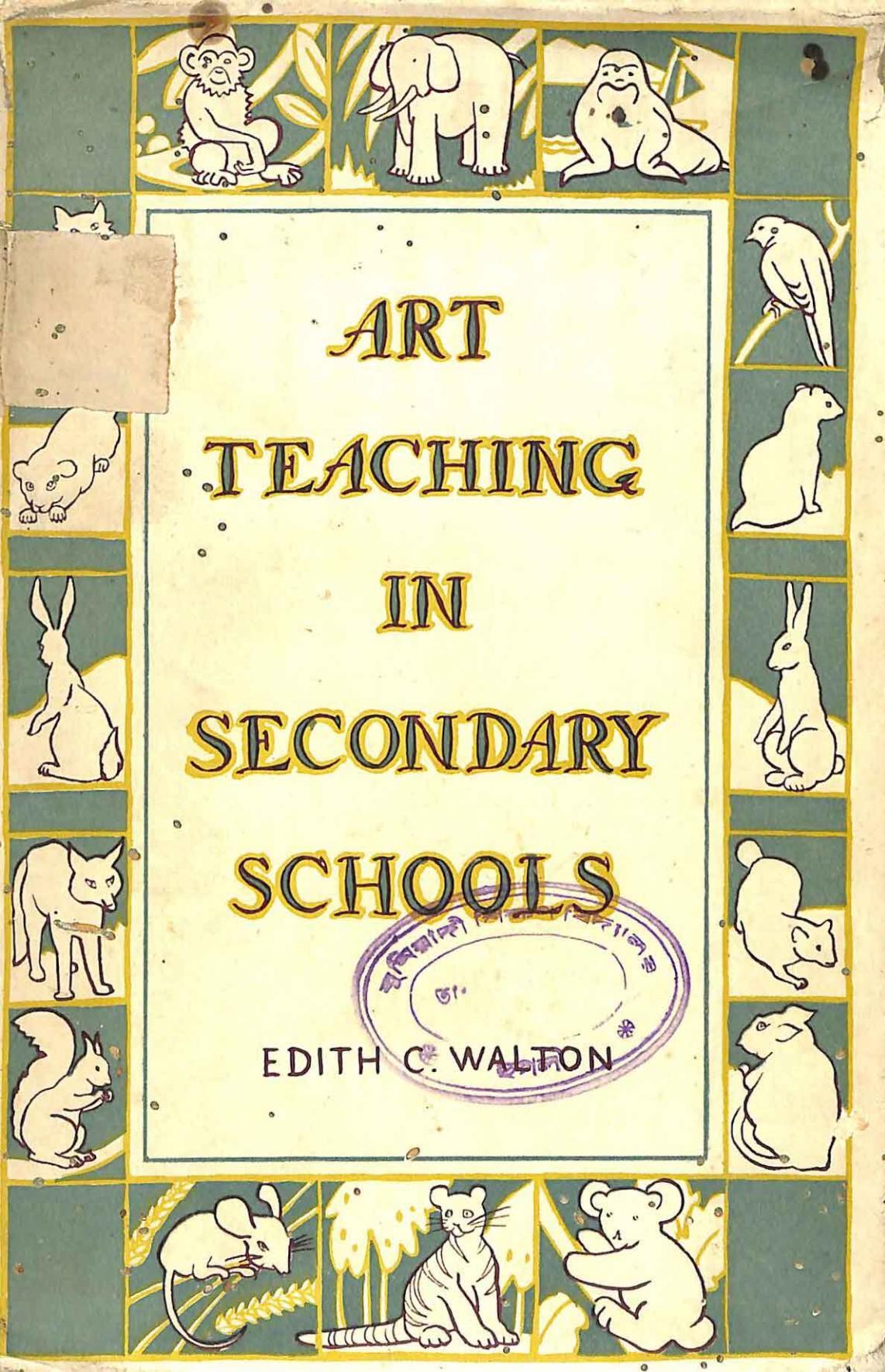
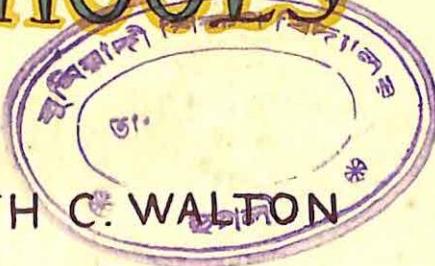


ART  
TEACHING  
IN  
SECONDARY  
SCHOOLS

EDITH C. WALTON



Price  
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THIS is a practical book in which a practising art teacher records, for the use of her colleagues, the lessons she has learned while instructing children of secondary school age. But it is much more unusual than the mere primer which this description might suggest, for its author is an unusually gifted teacher. She enjoys teaching her pupils and she has lost none of her first enthusiasm, inspired by Marion Richardson, to help them to enlarge their enjoyment and appreciation of life through the medium of art. Working in an "ugly" industrial town, remote from the country, she has helped her pupils, through teaching them to observe what is around them and to express themselves on paper, to see a new and fascinating loveliness in their apparently drab surroundings.

The very practical means by which Edith Walton brought about this awareness in her pupils is the subject of this book. It describes in detail the subjects of a course of lessons, the teaching techniques which she has followed, and the way in which she has persuaded even unpromising pupils to learn by the best method of all, that is by teaching themselves through their own practical work. Any book on the teaching of art must be well illustrated: in this one the illustrations are particularly good. Following the inspiration of Marion Richardson she has drawn largely upon the work of her own pupils—work which shows, incidentally, how successful her methods have been.

A BATSFORD BOOK

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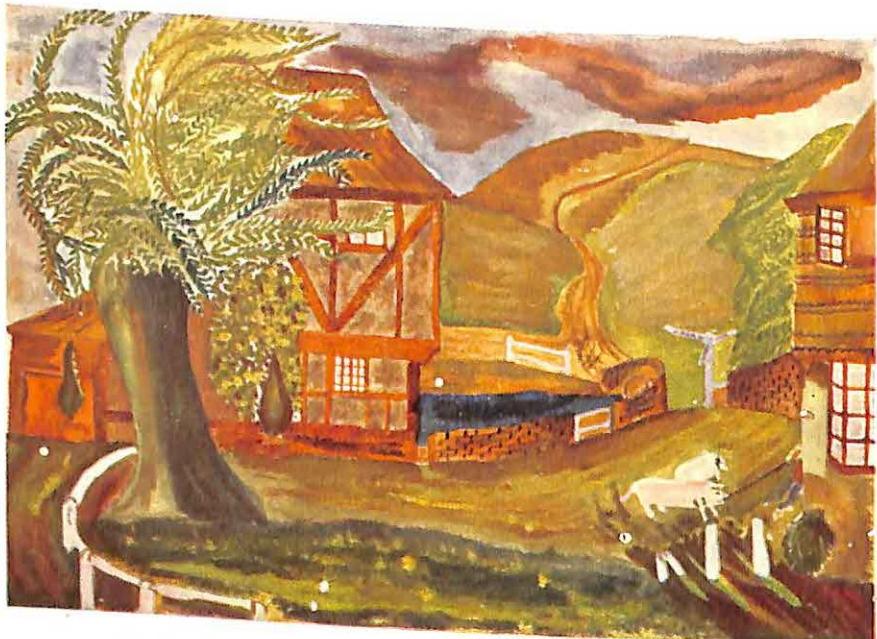
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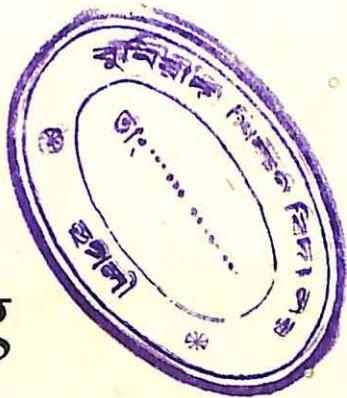


2 An impression from memory of a book illustration  
(See page 21)

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Art  
Teaching  
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EDITH C. WALTON  
A.T.D.

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LONDON  
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To my daughter  
MARGARET CLARE

*First Published, 1953*

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*The photographic illustrations and the colour plates are the free and untouched work of the pupils, drawn and painted in class. The line drawings are by the author and are diagrams for the guidance of the teachers.*

## ACKNOWLEDGMENT

The author wishes to thank Mr. V. H. Hoskin, M.Sc., Ph.D., J.P., Chief Education Officer; Mr. J. Holt Lister, T.D., A.R.C.A., A.T.D., Principal of the School of Art, and the Education Committee of the County Borough of Doncaster, all of whom made these classes possible.

# INTRODUCTION

IN the following pages, I have given the results of my experience under general headings and have set out a series of practical lessons.

When one reads the brilliant and tender words of Marion Richardson's *Art and the Child*, one feels inspired to do great things. No teacher can fail to be influenced and guided by such a book. But she was unique. Her great gifts could discover and release the imagination of every child within her care.

The average teacher, faced with a large class, has a tough job on hand. He must keep everyone busy all the time.

When the school-leaving age was raised to fifteen, the Art school of the large industrial town where I am employed began experimental classes for Modern Secondary Schools. Each day, twenty to thirty pupils came to me for instruction. In this way, a cross-section of the whole of the Modern Secondary School population has passed through my hands. The pupils were not necessarily "good" at art—to be "interested" was all that we asked. Quite a few enrolled with the idea of having a good time and a pleasant relaxation from discipline, but in one way or another, we have managed to keep every one interested.

We also hope that we have helped them to find so much pleasure in observing what is around them and in expressing themselves on paper that they will never be without occupation in their leisure hours, and that this interest will remain with them in adult life.

The town where we live is surrounded by collieries; factories line the river banks. With the exception of a few mutilated Georgian façades in the main street we have very little conventional beauty in our district and it is a long expedition by bus into the country.

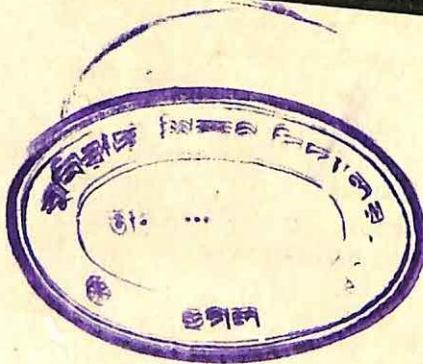
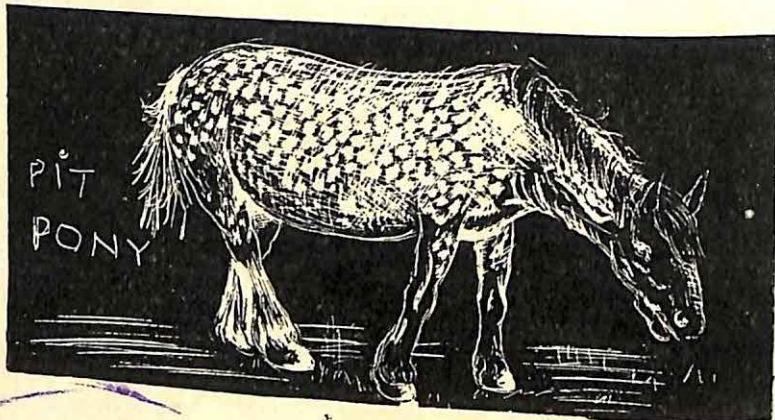
But we have discovered a new and fascinating loveliness in our apparently drab surroundings. The vapour which pours from the tall chimneys is not ugly or depressing. The great banks of smoke cloud lend the sunset a sombre brilliance as it

## INTRODUCTION

sinks in flaming splendour; the early morning light is ethereal behind its curtain of mist. The heavy atmosphere can lend a blue enchantment to the stark outlines of factories, the great buildings which pierce the sky and the long narrow streets.

The dim pit-heaps exhibit lovely hues in certain lights and the pools of water which collect below reflect the changing skies as faithfully as any rocky inlet beneath a sombre cliff.

And in addition, we have endless opportunities to study humanity in the busy streets, the crowded markets and the throngs which pack the multiple stores on pay-day. These have to compensate for our lack of natural surroundings. We have few chances to observe the birds and wild creatures which are the gifts of country children; we can seldom see the glittering stones on the bed of a stream or tread the rich carpets of autumn leaves, but we have found other treasures nevertheless.



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## PART I Holding the Class

WHEN I first began to teach, I was well equipped with a mass of theories about teaching in general and art in particular. Some of these have been discarded, others enlarged, but one paramount fact has emerged—that in the art lesson it is fatal to teach *too much*.

Once the art teacher has laid down a series of hard and fast rules, sketched a few efforts on the board, and then travelled round the class and actually supplemented the drawings of each pupil with little additions of his own, he has, in my belief, sullied that precious germ of creative art which is present in many children—often those not officially recognised as “good at drawing”.

When a class is told what size their compositions must be, precisely how many colours they may have and in what relation they must be used, and then perhaps ordered to fill the given space with one man, two trees, a dog and a path, the whole affair becomes too regimented.

On the other hand, the teacher of a large class is often confronted with pupils who seem incapable at first of putting anything down on the paper. This provides a great temptation for the teacher with some talent for drawing. It is so easy to sit down for a few moments and sketch in a whole series of suggestions on the child’s paper and hear the murmurs of admiration from less (or should I say more?) fortunate neighbours.

But what happens to the pupil whose imaginative work has been done for him? If he is honest he gazes at the teacher’s creation for some time, realises that a similar effort on his own part is quite beyond him—in any case, most of the paper is now covered with the work of another—and sits back in a more helpless state than before. A specious child will cover the teacher’s drawing with a hard, unvaried outline and pretend that it is his own. In either case rapid boredom sets in.

A few moments of individual attention are essential for the pupil who cannot make a beginning. The teacher’s aim must be

## HOLDING THE CLASS

to release what small creative forces lie within, and not to lock up the child's glimmering thought within a stereotyped form of his own.

A splendid idea, but how is it to be done? It's exceedingly difficult.

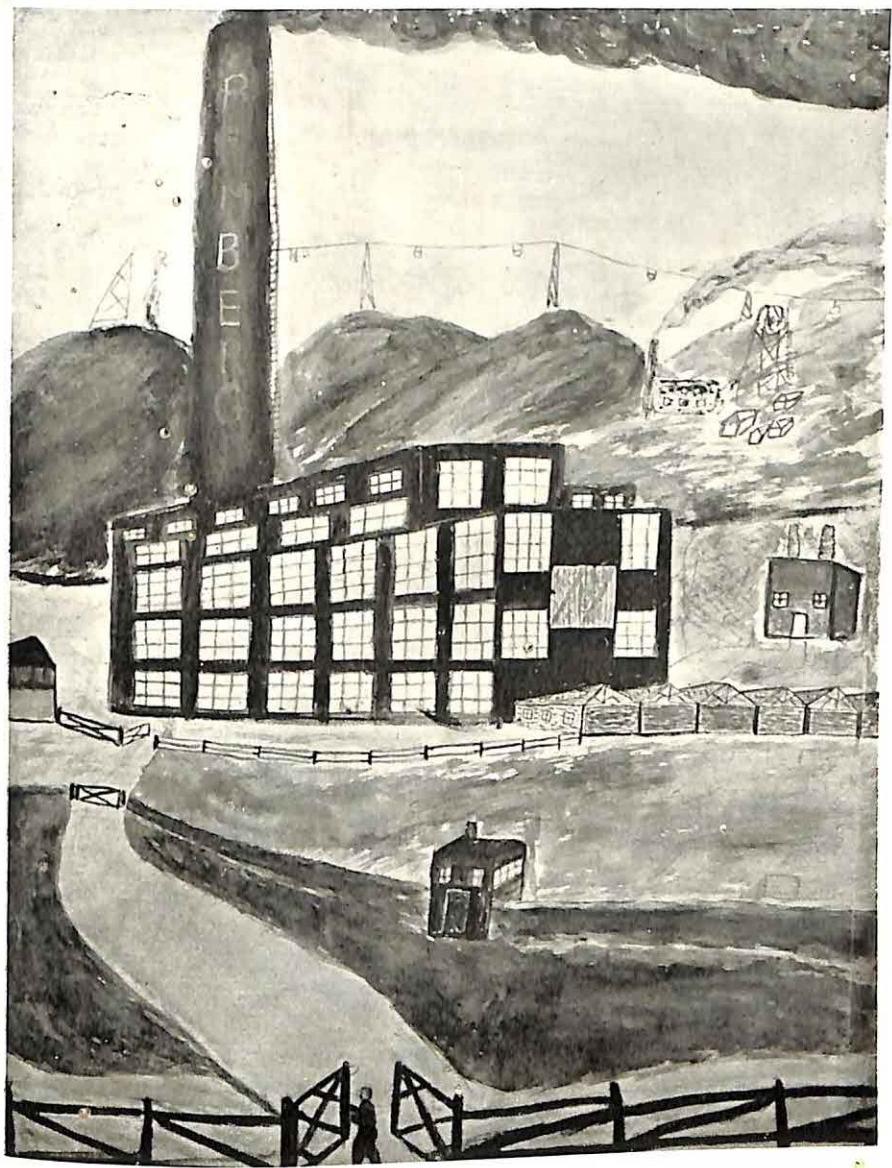
From experience, I have found the method which seems to work well with a large class of very mixed achievement.

First, I invariably set a subject at the beginning of each lesson. "Do what you like" follows only as a reward after a reasonable amount of work has been done on the given subject or when some pupils finish long before the others. In the art lesson, particularly, this time factor sets a problem for the teacher. The neat child will take three or four times as long as a rapid and imaginative worker, but the careless and free drawing of the latter will often have more artistic value. To be told to "tidy your drawing" or "add some more to it" is to ruin it. In between these two extremes lie the mass of plodders who all finish at different times. To keep everyone pleasantly occupied the whole time (and often to exercise strict economy in paper) is not easy. Let the creative work come first and when they have exhausted themselves—as those who really give themselves up to it invariably do—"do what you like" may follow.

In spare moments that remain, individuals may scribble freely on odd bits of paper, collect reference from reliable sources, or fall back on a second subject which has been chosen as a complement to the first.

The first few moments set the pace for the whole lesson. The teacher must feel enthusiasm if he is to inspire it. He must be as full of ardour for his subject as he hopes that his pupils will be. A class immediately senses a bored teacher.

When it is essential to put concrete ideas on the board, they should be clearly explained and then rubbed out. To leave them in view of the class results in slavish copying. Whenever possible write down ideas on the board rather than draw them. To draw them immediately sets up a visual image, but when they are written down there is a mental image only and the child has to visualise for himself. For example, in the arctic scenes described later, the dull boy when asked for his ideas will invariably reply, "Snow, sir," or "Ice, sir," but others will be full of suggestions. If the teacher sketches these on the board, the uninspired or



3 Water Colour of local colliery

(See page 13)



4 Water Colour of factories lining the river bank. Industrial subjects need not be ugly or depressing

(See page 13)

lazy boy will simply try to copy them, but if they are only written down, he has to think out their actual forms for himself.

Having set the subject, discussed it as briefly as possible, and provided necessary materials, the teacher's job is to advise. If he leaves it to individuals to seek his advice he will have irritating interruptions from certain pupils every few moments, while others never ask his opinion. Personally, I pause a few moments behind each chair and if a pupil seems in doubt or difficulty or simply cannot make a beginning, I discuss the subject with him from an angle likely to appeal to him, exploring all its possibilities from his point of view.

For example, if a boy who cares only for drawing vehicles or aeroplanes is asked to draw a composition for "spring", we have to discover how it can be used to include his particular passion. It may not be artistic to have racing cars and a speed track tearing through a spring landscape, but if the boy is deeply interested rather than indifferent, surely the object is achieved.

The same difficulty occurs with girls who will persist in drawing "fashions" every time they are given an opportunity for free expression. The lanky ladies with peculiar clothes and extravagant eyelashes who parade with monotonous regularity across their papers cannot be suppressed altogether without frustration and dissatisfaction. But if they can be grouped and arranged to form a composition for everyday life—choosing a hat, or a walk through the park in spring, with suitable surroundings and detail, then something has been learned and all is not meaningless repetition. In both cases, reference to good fashion drawings and to current motor catalogues is helpful in the later stages of the drawing.

If a pupil continues to draw entirely from his own resources, he draws eventually to a formula. The "fashion-plate" faces drawn by many girls are typical examples. To advance, both teacher and pupil must draw continually from life itself and, failing that, from the best reference available. It will be found, however, that recourse to reference in the first place cramps the free imaginative flow of an original composition. It should follow when the pupil has expended his own devices and knows that his imagination has outstripped his knowledge. A lazy

## HOLDING THE CLASS

pupil will not wish to go beyond this, but he needs encouragement to do so by every means in the teacher's power—by praise (no drawing is ever without some merit) and by earnest desire on the part of the teacher to see him do better. Small rewards, such as fifteen minutes sketching out-of-doors, might be given.

It is calamitous for the teacher to be sarcastic or derisive about a pupil's work or to hold it up in a derogatory manner for the class to see. In every child's drawing, however immature or stilted, there lies something of himself and to have it mocked is more than he should be asked to bear, even though he may appear to join in the laughter. Within he will feel either sulky or defiant. A free and happy atmosphere in the art room is essential for creative work.

## REFERENCE

This is vital. You cannot make withdrawals if there is no deposit. Even the most imaginative children need constant renewal and refreshment if their creative efforts are to retain their lively inventiveness. There can be no invention without previous knowledge—those violently enthusiastic efforts of the imaginative child in his first art classes are the result of years of unknowing observation since infancy.

Observation lessons should always follow creative effort and they need never be dull. When those hectic blue skies appear too frequently in their compositions, encourage the class to look out of the windows and record the tender cerulean blue above. Those hard, white puffs that serve as clouds because they have been accepted as a formula for them in endless cheap illustrations, are not present in nature. However magnificent and majestic a cloud traverses the sky, it never possesses a hard outline or even an outline at all—there is simply the brilliance of one tone against another to signify its form. And no clouds, from the little wisps of vapour that fleck the summer skies to the great white bergs of spring and autumn or the magnificent gold-rimmed masses of sunset, are ever flat. A cloud is essentially a *mass*, with part of its surface receiving light and part in shadow. And in its turn, a mass of cloud will cast a shadow on the landscape below and create those beautiful, variable planes

## REFERENCE

of brilliance and contrasting depth of tone which chequer an open landscape on a sunlit, windy day. A town class may not be able to see the whole of this; then is the time to look for reference from other sources.

There are studies of magnificent cloud and mountain scenery to be found even in popular magazines; photographic yearbooks and the mountaineering records of F. Smythe offer splendid illustrations of cloud formation.

If the class cannot visit the "running brooks" of the countryside, a collection of stones or of seaside shells can be observed under the water which lends them such translucence. Pondweed and seaweed renew their airy beauty in water and a single stone or shell can suggest a whole range of soft and lovely colours.

I have found the *Puffin* and *Penguin* books and the *How to Draw* series most helpful in providing potted reference, though it is unwise to allow too much copying from these sources. Let individual members of the class study them for a few minutes, close the book and then try to draw from memory what they have seen. In this way they will train their visual memory and put something of themselves as well as their source of reference into their drawings.

For the "fashion drawings", ask a graceful girl to pose for a few moments. Then show a good-class magazine carrying photographs of up-to-the-minute clothes and suggest that these might be drawn on the model. Always use the human models to hand whenever possible. A boy is always willing to pose as a tramp, a scarecrow, a gardener or a gangster.

Pet rabbits, puppies, tame mice or even insects are all acceptable material. A living model makes a lively class.

Never miss an opportunity. If you have decided on a definite subject for the day and an unexpected fall of snow lies heavily on the roofs and romanticises the sombre streets, abandon your planned project and seize the opportunity to record all there is to be seen. Dramatic hailstorms and brilliant sunshine following rain should never be missed. A wet factory roof can become a lake of dazzling silver in the sun.

To find the road unexpectedly taken up and a gang of men at work should provide immediate material for the art lesson; and what queer new earth colours are visible in that pile of rubble disgorged from the unexpectedly deep hole in the road? Look



## REFERENCE

how the workmen's old hats and caps sit comfortably on their heads and how solidly their bodies fill their clothes; their heavy, worn boots are full of character and no two faces are ever the same.

For country children, the routine of the seasons gives endless and varied reference in the fields and farm-yards and woods.

An inspector arriving in a new car will provide an inspiring change from the Head's old Austin lurking in the playground; a tractor can be followed for a few moments and recorded from memory; the big lorry disgorging its load outside can be utilised in a scene.

Doesn't all this searching for reference create a disorderly class? No—not if you have accustomed your pupils to this method and inspired them to such interest that they long to draw and *draw*.

Perpetual sources of inspiration are found in reproductions of the work of great artists. Sometimes I devote a short period at the beginning of a lesson to showing these, especially when I want something very definite, such as a room brilliantly lighted from a window. An old Dutch interior painting with its sombre shadows, rich colour and definite source of light can be a very satisfactory example of this.

When I have an avalanche of "landscapes" in crude blues and greens from the class, I produce my collection of reproductions of Early English water-colours and show them the soft and gentle hues that express so well the English scene.

Excellent postcards of most great pictures are on sale now—local art galleries and art shops stock them. Children delight in the paintings of the Italian schools with their tender Madonnas, enormously fat infants and behind, the detailed back-cloth of the Italian scene—the patchwork of cultivated fields, the orchards and vineyards and precise rows of trees.

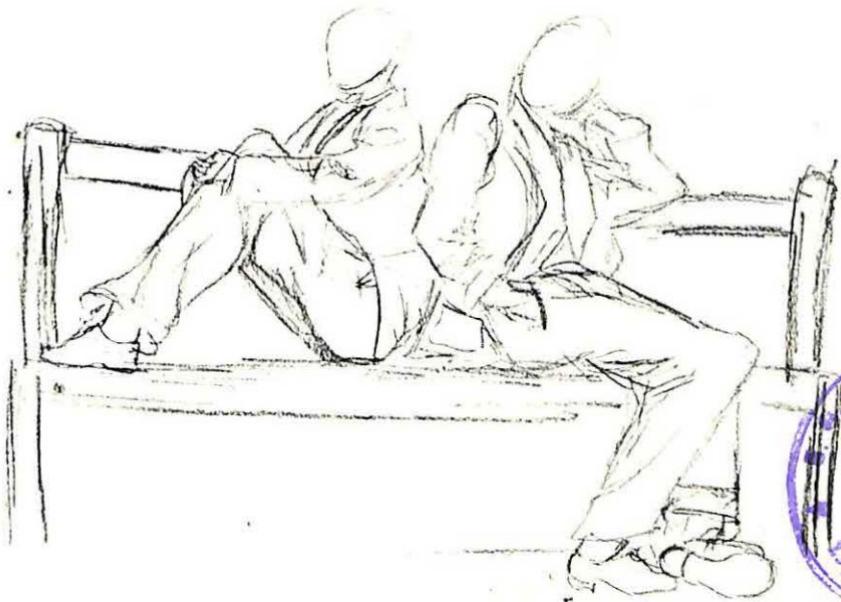
Modern paintings from contemporary shows, which are reproduced in monthly art magazines, are intensely interesting to children and adolescents. They appreciate them far more than do untrained adults. Where we might criticise the perspective and fail to see the artist's vision, they absorb the whole, and the simplicity of modern paintings gives them confidence.

"I could have done that if only I'd thought of it," they say.

"Then think of something similar, but do it in your own way,



Life models are always at hand and boys willing to pose



5, 6, 7 Pencil drawings from life

(See page 21)

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8 Water Colour of street scene in brilliant sunshine

and never be afraid to put down whatever you have thought of, even if you can't draw it as well as you would like." This approach produces fearless painting in some children.

## VARIETY

Young children in this restless age need constant change. A post-war class of adolescents is easily bored, quickly stimulated, eager for anything new.

Once a pupil seems to have tired of a subject I never *insist* that he should finish it. If I think his drawing could be improved by further work on it, I try to stimulate his interest, but nothing is more trying than a bored boy finishing his work with a martyred air because he has been ordered to do so.

If we've had a session of quick impressions, I suggest a little careful observation drawing for those who have finished early. A lesson of meticulous repeating patterns reveals that the neat worker is fully occupied all the time. The adventurous and rapid pupil has finished early and can be given a subject for free expression. If his repeating pattern has been carefully drawn and measured, his "free" picture that follows may be slapped on the paper directly with the brush, without preliminary drawing.

A large free design for a fabric can be followed by a minute and detailed one suitable for the decoration of some small surface—a tiny pattern for a doll's frock, an end-paper for a midget book, a quiet design for a man's tie, a brilliant little miniature for the top of a powder case or a polished box.

A chosen few are allowed a few minutes drawing on the board at the end of each lesson.

Sometimes, when we've had a session that has dragged towards the end, I seize upon two obstreperous boys and urge them to have a "rough and tumble" in view of the class. When the laughter has subsided, all are urged to put something of the struggling heap on their papers. Some achieve only a meaningless scribble, others a couple of stiff pin-heads, but there are a few rewarding attempts at catching the swift movements of the combatants.

Variety of subject, of materials, of surroundings—all are inspiring. Five-minute trips to look over the school wall and return to record anything they've seen; landscapes in

## VARIETY

water-colour or white paper for one lesson—in body-colour on tinted paper the next time.

Free, splashing work with a big brush, to be followed by a minute, detailed drawing in pen and ink.

A draughtsman's drawing with a hard pencil followed by a Topolski sketch with the softest one available—or it can be done in crayon or charcoal or even a screw of paper dipped in paint.

Try "lighting up" a dull subject. An ordinary large box with an open side may have an electric bulb concealed in one of the top corners. The dramatic effects of simple objects and the high lights of drapery placed within this radiance will thrill every class and teach the pupils much of solid form; of the interest and variety of shadows and the transformation\* that takes place when a subject is illuminated.

For special occasions, such as the end of term, we have a paper-chase lesson. I write innumerable suggestions on small bits of folded paper—"A baby in a pram"; "Two women gossiping"; "A dog on a lead"; "A tree in bud"; "Smoke coming out of a chimney"; "A loaded lorry"; "Small boy at play"; "A motor-car wheel"; "My bicycle"; "A pair of scales". Ordinary everyday subjects that can be found within a brief radius of the school. Each pupil seizes a bit of paper and rushes off to find his subject. Initiative is needed as well as the ability to put something down quickly. A rapid worker who soon finds his subject can make three or four trips in a lesson. All the efforts are "on show" afterwards, and if some of them are crude, there is a certain spirit of liveliness about them all.

Another game which we sometimes use at the beginning of an "end of term" lesson is that of "turning over the paper". One pupil will draw the leaves of a plant—and the ends of a few stalks must be left after the paper is turned over. A friend lengthens the stalks and adds imaginative flowers. The paper is opened and the two pupils make all-over floral patterns—both different—from their combined "plant".

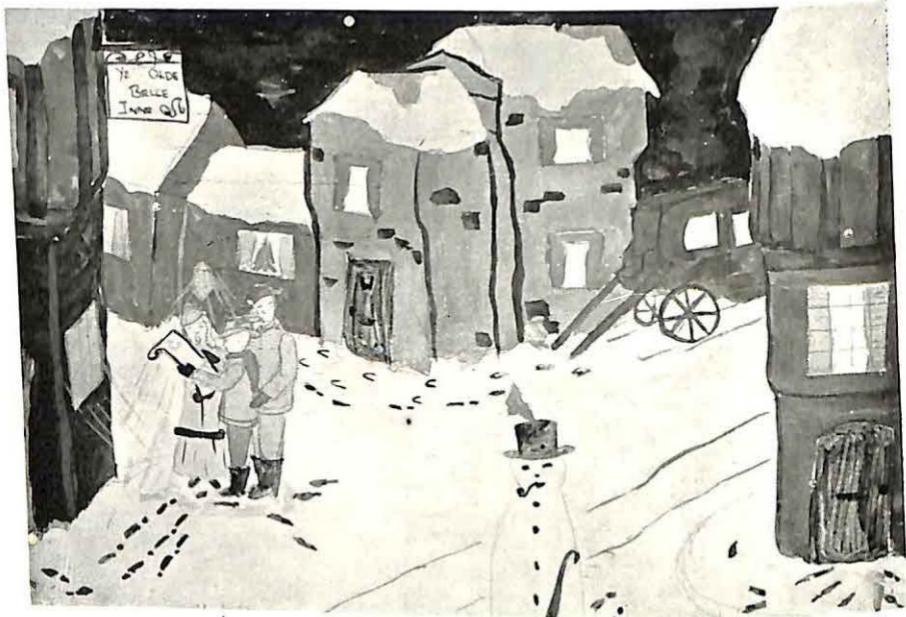
"Fabulous monsters" is even more popular and needs three pupils for each drawing—legs, body and wings, and heads. Each of the three who helped to draw the "monster" then draws it again in a suitable setting. Strange and imaginative pictures result.



9, 10 Two Pictures in Water Colour painted after hearing  
a description only of Van Gogh's *Mont Gaussier*  
(See page 22)



11 Memory Painting



12 Imaginative composition painted during a fall of snow  
*(See page 21)*

## COLOUR

The difficulty of teaching a colour sense is well known and there are so many handbooks on colour theory and its various systems that I shall take it for granted that every teacher has at least a smattering of the conventional colour circle and its uses.

How much to teach the pupils is another matter, and I find so many children have a far better natural colour sense than I possess that I am afraid to interfere. When, as so often happens, a child unerringly knows what colours he wants to use and they turn out to be right, against all established principles, then I hesitate to offer any advice whatever, even when it is sought.

In any case, there are always "fashions" in colour, as in everything else. Those olive-greens and crimsons which were so beloved of our grandmothers, cause shudders of horror today. At the moment there is a craze for grey combined with a delicate tone of yellow ochre, but how long will it last? Colour is almost entirely a matter of taste; crude colours which appeal to an untrained eye shock the sophisticated one.

When I find that some pupils have no colour sense, that they hesitate to "spoil" their work by painting it and, when they do, produce a result which doesn't give them pleasure, I ask them to "relate" their colours. If they use a blue and then decide to use a green, ask them to mix some of the blue with the green and when they have used the resulting mixture, add some of it to the next hue they wish to use. In this way the colours are not used in their crude form; always there is part of one colour mixed with another, so that there is some relation and harmony between them. In this way, too, the pupil learns the infinite variety which a few colours can give and they find new delight in mixing and using them.

Similarly, there are "families" of colour, and it is a wise plan, early in the training, to encourage the pupils to cover a page with mixtures of the "cold" family—the green-blues and every hue that is found when green or blue predominates in union with all the other colours. Similarly, the red-purple family is paramount in all the warm colours.

White mixed with all these newly discovered hues gives a

## COLOUR

range of "tints", and black used in the same way results in "shades".

Very often it is a feeling for "tone" rather than actual colour which is so helpful to the young artist. Everyone knows that an equal quantity and strength of one colour does not go well with a similar quantity and strength of another. Red and green, for example, are recognised as a good contrast, but never in equal parts. A small quantity of one emphasises a larger part of the other.

A space of light tonal value is made brilliant by a contrasting patch of darker tone and similarly a dark mass can be made sparkling by the addition of suitable touches of light tone.

Several times during the course of a year's work, I set a subject to be done in varying tones of one colour only, or in black and white and all the intermediate tones of grey. The pupils always find this interesting. A pleasantly shaped group of pots with strong light and shade is a useful model, and in imaginative work, a subject such as an old man sitting by a fire in a dark cave is suitable for the development of strong contrasting tones.

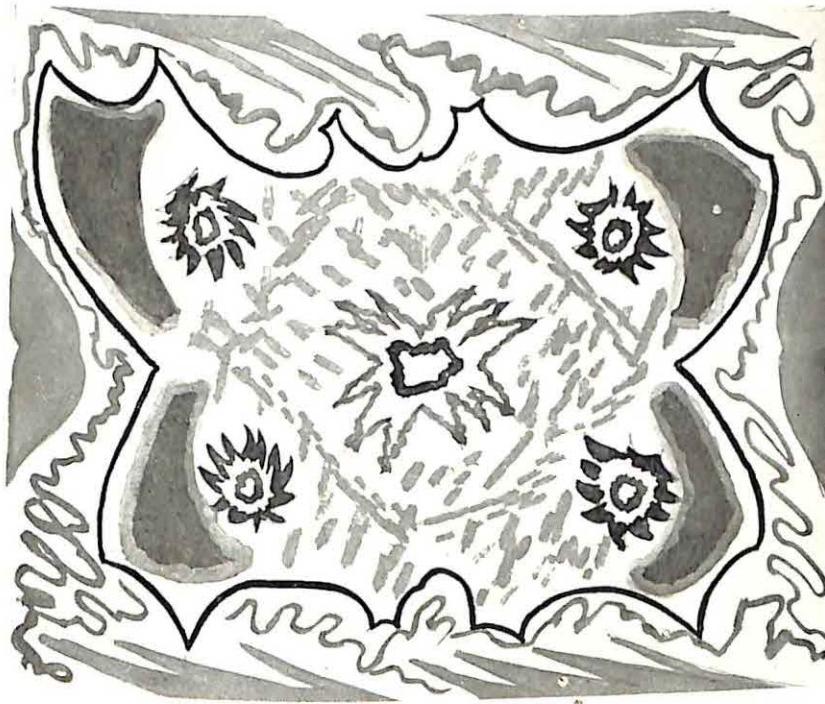
It has been said so often that nature uses crude colours in all their glory and she is never wrong, but surely the gentle, airy mists of atmosphere which lie between us and all things seen, create just that sense of unity which we seek when we "relate" our colour. We hear of "purple mountains" and "blue wooded hills", but it is the atmosphere which lies between us and them which creates this illusion. Those "blue woods", when seen closely, contain the same green leaves which flourish on the tree in the garden.

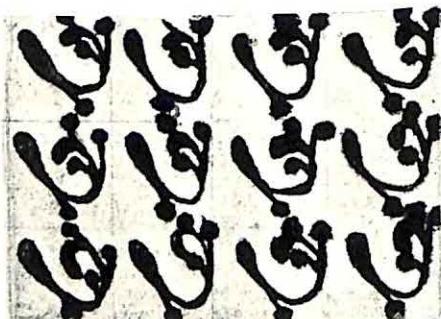
This explanation will help the pupils, especially those who think that green in its most garish form—probably veridian, straight out of the pot—is suitable for all forms clothed with leaves. If we can show them that even the tree beside the garden wall is several tones paler and softer than the one exactly like it immediately outside the window, and that this happens in even greater degrees as the distance grows, we are beginning to break away from those harsh landscapes of predominant green.

At this point demonstrate the endless possibilities of green. Allow the pupils to cover a sheet of paper with every tone, tint, shade and hue of it, from the softest pale yellow-green to the

(See page 25)

13, 14 Free pattern painted directly with the brush





15 Small neat patterns make a change from ‘free’ work

work  
(See page 25)

## COLOUR

darkest blue-indigo, with all the intermediate grey-greens which result when these are watered down.

One bright boy will always seize this opportunity to say, "Sir, I was out with my father and the fields in front were ever so pale and the woods behind were nearly black!" Atmosphere again. Questioning will probably reveal that the day was an unsettled one with heavy clouds and gleams of brilliant light. A dark cloud over the distant landscape may change the whole tonal value of a scene and it is these sudden glories of light and shadow that inspire the artist.

Nature's colour schemes are lovely and infinite. Encourage your pupils to collect reference and arrange it in trays. When you set a subject for autumn, a collection of bracken, dried leaves, fir cones, nuts, bark, toadstools, and late autumn flowers cannot fail to inspire and suggest when they begin to search for colour.

A shovel full of gravel, especially if it is wet, contains a thousand hints of pearly undertones. There is wonderful colour and pattern in an ordinary piece of wood; the plumage of a bird, fish in an aquarium, the lovely tender undertones in one single flower—all are there for inspiration once your pupils have been taught to see.

## MATERIALS

These vary so much in individual schools that I can only say make the most of whatever is to hand. Never be satisfied with one type of paper or one type of treatment. Fresh materials give new ideas, and large-scale work which interests one boy bores another stiff. I hardly ever limit the size of a pupil's drawing, except in so far as the paper imposes a limit. Each has his own standard of size to which he likes to draw and different subjects suggest varied sizes.

We were fortunate to have a quantity of quarter-imperial sheets of fairly good quality cartridge paper, and I found that inartistic children were inclined to go to the limits of the paper every time, whatever the subject.

A quarter-imperial sheet is not a suitable size for a first ink drawing done with a fine pen. Unless restricted in size, the drawings develop huge areas of bad cross-hatching and howling

## MATERIALS

blanks of unfilled space. Therefore, I allowed only small pieces of paper for ink drawings and when I wanted miniature patterns. Otherwise, a conscientious child would spend the whole afternoon drawing the tiny segments of his pattern and never get on to the colour. Small things need small paper. Large, free patterns, governed by the natural sweep of the hand, need big sheets—half-imperial, if possible. It is a good idea to train those free sweeps of the hand and arm with a big brush full of colour on old newspapers and wrappers.

Tinted paper can be a big help in forming the background for a pattern and it can also be a considerable pitfall in the hands of the unwary as it tends to sadden all the colours used on it unless they are put on very thickly.

We used ordinary poster paints which came in large jars. Smaller ones—lids are essential or the paint dries up—were filled from these for daily use in class. Wooden ice-cream spoons proved useful for putting the paints into individual four-division palettes. A larger mixing surface would have been useful, but bits of old stiff paper served until most of the class had provided themselves with saucers. Powder colour is equally good and can allow of quite an oil-painting technique if the brushes are large and strong enough.

The poster paints which we used were capable of much variety. They could be painted thickly in true poster fashion to dry with an even matt surface, or they could be thinned down to the most delicate of water-colours.

When a pupil brings his own apparatus, do allow him to use it. It encourages initiative. When a boy proudly brings an enormous box of cheap paints and wants to use them in all their horrid variety, don't prevent him. After a glorious bout of using every colour in the box, he will soon find that his effects are not so good as when he used the few simple but good school colours. Some children bring a small box of really good paints and one or two good brushes and pencils. If they are keen enough to do this and really prefer using them, it is wise to give permission. When the craze for coloured propelling pencils came out, one girl brought three in the same afternoon and achieved the most charming little patterns with them.

Incidentally, we use a very limited palette for our own poster paints—white, black, a clear lemon yellow, prussian blue and

## MATERIALS

ultramarine, vermillion and crimson, viridian-green, burnt sienna, and yellow ochre.

Some purists will say that the green is unnecessary and should be mixed, but a ready-made green as pure as viridian is a very useful asset. It can save a great deal of time when mixing and it is a very clear, clear colour to add to others. We never allow it to be used "straight from the pot".

The pupils missed a dark, strong brown from this palette and, although I encourage them to mix a good brown with the three primaries or with red and black, they were never entirely satisfied. I think I shall include a good brown in my next order.

Except for very fine outline work or the painting of tiny patterns, I always encourage the use of a large brush—never smaller than No. 6, and of as good a quality as possible. A cheap camel-hair brush that lies down when you apply it to the paper is a poor tool. Flexible but strong squirrel or sable are far better and give years of wear with careful treatment, though the larger ones are too expensive for school requisitions.

Pencils should vary with a pupil's individual taste. A boy with a draughtsman's inclinations will usually prefer a hard pencil; a soft one appeals to the pupil who likes to draw freely and loosely. All children are casual about points; a well-sharpened pencil is an efficient tool; a blunt one leads to careless and lazy drawings.

Encourage experiments. Many pupils cling to pencil treatment because they are used to it and are afraid to use colour. Modern art exhibitions have shown that any medium is legitimate which gives the desired effect. If a pupil's work is dull and formless, suggest that he high-lights it with white crayon and gives it depth with pen and ink shading or charcoal or crayon.

Particularly in pattern design, experimental work leads to new ideas. A splash of Indian ink on wet paper will run into the most effective shapes, reminiscent of frost patterns. Colour mixed with ordinary flour paste is capable of very individual effects—patterns can be stroked and pressed and wiped on a pasted surface with colour applied on the thumb or the finger-ends, or a cork or a twist of paper or rag, or anything whatever that is to hand. Our most modern fabric designers get some of their unusual effects in this way.

## MATERIALS

A few stencil brushes are most useful. A simple leaf shape, cut out and stencilled in a repeating pattern, has a fascinating charm of its own, and when done in delicate colours it can form a "build-up" or repeating background pattern for a bolder design in poster paint or inks.

Stencilling, carefully planned, can give a modern and professional look to posters, Christmas cards and illustrations.

Some teachers are afraid of experimenting because of the resulting mess. They prefer a lesson on traditional lines that they have given before, but there is nothing more inspiring in a teacher's work than trying a new method and achieving results. If there are a good many failures at first and only a few successes, the proportion of good work will rapidly increase as the teacher's experience grows.

## DISCOVERY

"When you discover anything which you think might be of interest, bring it along." I say this often to the class and we get all kinds of objects brought for inspection, but there are few without some interest.

Last term, a boy brought a wad of postcards sent by his grandfather when voyaging round the world. Some were very hectic in colour and inartistic in photography, but the class had a glorious time inspecting them all and drawing scenes of "foreign parts".

Another brought two ancient pistols bought at a sale. Magnificent pirate and highwayman compositions inevitably occupied the afternoon.

Girls often bring bits of old jewellery and lovely fragments of ancient cloth and lace—ideal for suggesting delicate little period pictures—a subject so beloved of girls and so apt to deteriorate into the stylised crinoline lady with her face hidden in her bonnet. History and costume books are full of treasures, and if an everyday scene characteristic of a period can be decked with all the trappings that belong to it, with its figures authentically dressed, much of interest will be learned and we shall break away from those hackneyed pictures of attenuated figures in fantastic skirts.

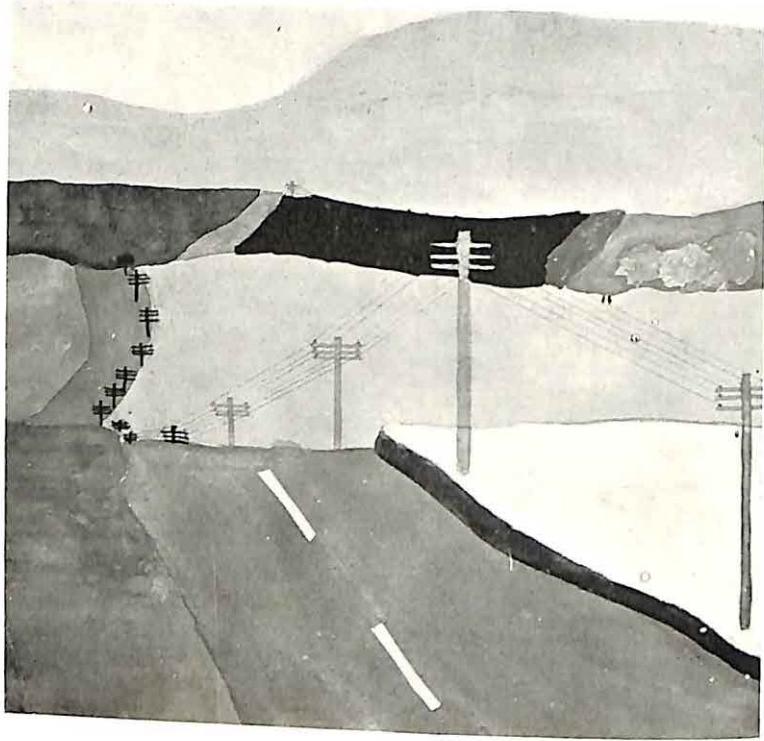
Another boy brought a box of very old toy bricks made of some kind of stone composition in odd magenta and slatey-blue.



Detailed pattern in pen and ink can be followed by free drawing with a brush



(See page 26)



18 Good use of a knowledge of perspective



19 Effective broad treatment in brushwork

## DISCOVERY

There were triangular pediments and little arches and tall pillars—a most unique and interesting set somehow reminiscent of early Christian architecture. Several buildings were erected and drawn and some pupils added scenery and little draped figures.

A top hat was another treasure. We drew top hats (on heads, of course) for an hour, and the class was so enthusiastic that a whole selection of ancient and modern hats arrived on the next occasion, and we learned a great deal about how they fitted on heads—always a problem to the young artist.

“Dinky toys” are so beautifully made that they can be used as models. Many plastic toys can be used in compositions; they are decorative as well as being realistic. Ask one pupil to bring a piece of mirror, another a pile of sand, ask for any well-designed toys possessed by younger brothers and sisters and also for pieces of shrubs from the gardens. With these materials, set up a composition and ask the class to paint it. Their drawings should be partly imaginative—partly object drawing. The objects are there for them to interpret, but if individuals care to treat the pieces of shrub as real trees, the mirror as a lake reflecting a toy fort and the sand as a stretch of desert, imagination can play a big part, too.

Similarly, well-made doll's furniture can be arranged in the box lighted with an electric bulb, and set up for a model. In this way the pupils learn a lot about lighting and cast shadows and are able to give their interiors a realistic treatment.

A feather boa and an Edwardian heavily trimmed hat provided a lot of fun and led to a further study of the period with drawings of hansom cabs and rooms full of ornate furniture.

A discovery which gives new inspiration is a different point of view. If you have the opportunity, take your class to some high place for the drawing lesson and note what a different appearance everything has. The church tower, the staircase in a big store, or even an attic window are interesting vantage points. Similarly, set a “worm's-eye view” for a subject one day and note how ordinary subjects tower above the lowly spectator. An advanced class will enjoy drawing their model perched on a step-ladder above their heads. Often the pupils produce a better drawing. The new position is so much more difficult and

## DISCOVERY

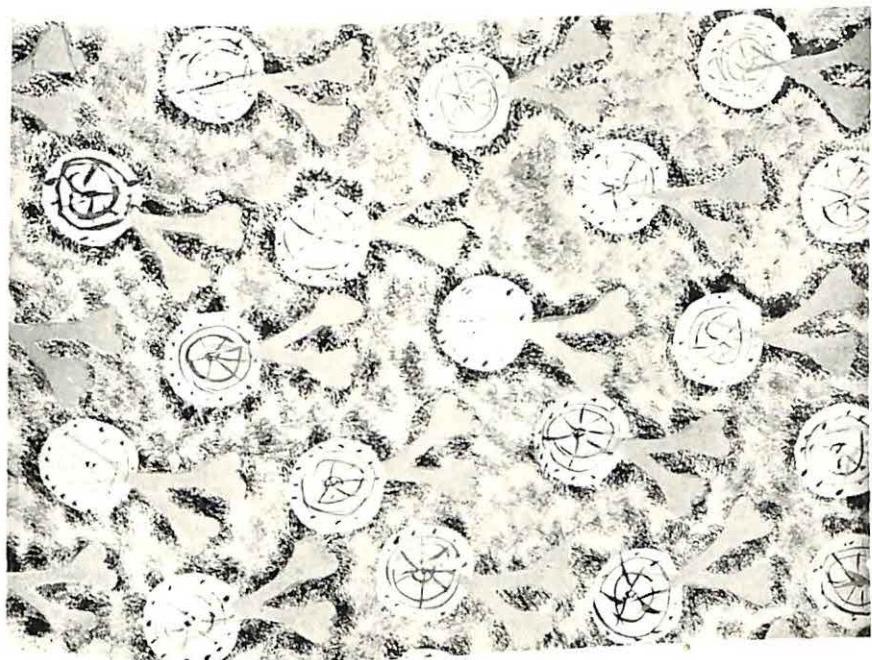
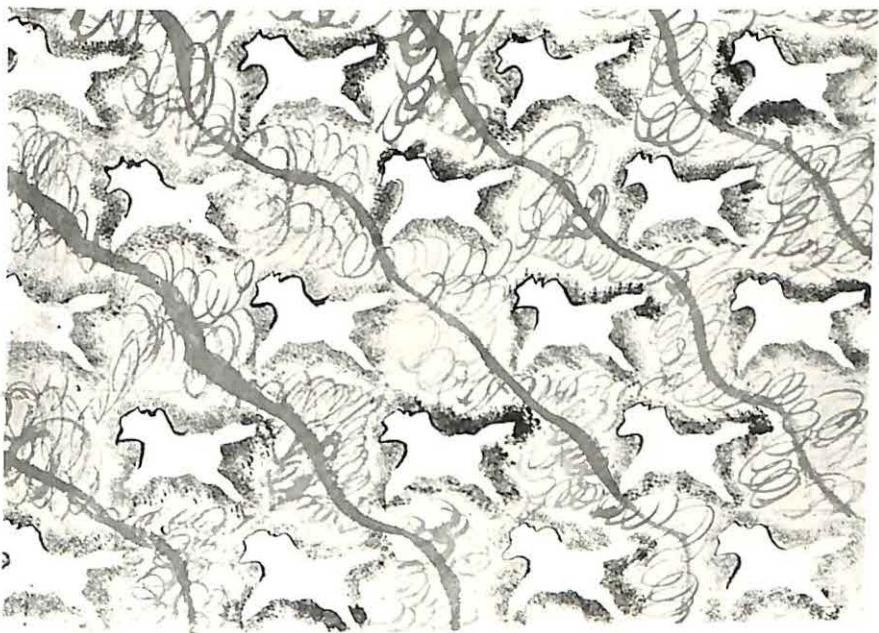
makes them think deeply so that they put considerably more of themselves into their efforts.

If you have nothing new to show your class, the well-known objects that you have may at least be presented differently so that they acquire new interest. A coat of terra-cotta paint on our shabby grey school statue of Venus transformed her into a pin-up girl, and for weeks she posed serenely against fresh backgrounds that toned with her new colour.

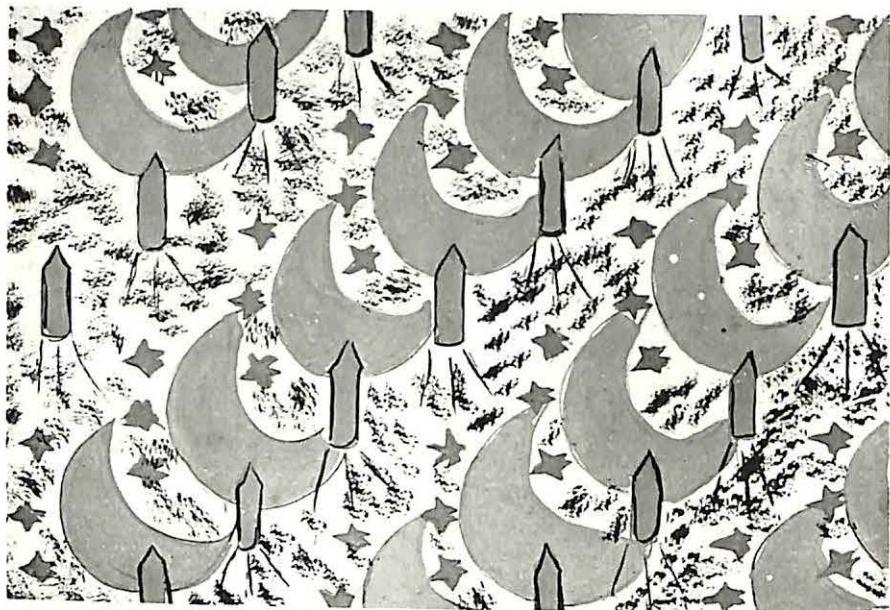
## COMMUNAL WORK

Sometimes, particularly in the last term, a communal project lasting several weeks provides new interest and encourages a spirit of competition. Many of these have been done before in the life of the school, but there are always fresh ways of saying things with different sets of pupils. The frieze is a safe bid. Its size should be considered according to the space available for its exhibition, if it proves successful.

Design specialists in the class will get busy immediately on the planning of the background. If it is to be the inevitable nursery-rhyme frieze, a border likely to appeal to children should be carried out along the base. This can be several inches deep and might consist of animals or flowers or decorative toys. Above this the background for the figures is painted, and here again those pupils with a sense of planning and design should decide whether a landscape would be suitable, with all its details of trees and hills and water and farms and clouds and birds—opportunities here for everyone—or whether a simple background of pleasant shapes would be better to enhance the figures which are to be the main interest. The characters may be drawn and painted separately and applied later when finished. Some children love to draw figures and others prefer landscape or pattern design or details of nature, but a communal piece of work provides something for every interest if it is carefully planned. There must be relationship between the individual work; relationship of colour is most important and a pupil with a good colour sense should plan the scheme to be followed at the very beginning and should mix the chosen colours himself and see that everyone uses them, so that the whole subject hangs together. Relative size is important, too, and it must be decided



20, 21 Stencilling round simple shapes combined with  
free brush work makes good repeating patterns  
(See page 36)



22 Stencilling provides a useful background



23 A bolder motif for a repeating pattern

(See page 36)

whether the figures are to be a true frieze—all in similar proportion in the foreground or whether some are to be smaller and placed farther in the background.

A frieze of historical figures links up with the history lesson and gives opportunities for visualising the development of events, costume and background in their true perspective.

Similarly, the evolution of all manner of things—architecture, tools, clothing, nature—can be followed pictorially in a communal project.

Maps are most rewarding and provide much interest for neat pupils with a talent for draughtsmanship. They can plan the whole project and supply the lay-out and the lettering, and the imaginative pupils can follow up with details. The Underground have shown some splendid examples of pictorial maps, with guardsmen on duty outside the Palace, animals at the Zoo, boating on the Thames and all the innumerable activities which take place on their routes.

A school outing can be pictorially mapped, with all the little additions which make up the events of the day humorously portrayed.

Pupils greatly enjoy imaginative journeys, too. Treasure islands, sinister caves, pirate ships, cannibals, hidden jewels, stolen princesses—all the magic of fairy and adventure is still latent in youthful minds. The "comics" have obscured them only temporarily, and some of the best films are very inspiring. Children are taken to see so much nowadays that there are endless opportunities of gaining fresh ideas.

A series of scenes from *Hamlet* could be tackled by the boys, and girls would enjoy making a pictorial ballet.

The Bible, above all, is a deep source of inspiration to the imaginative artist. It is a pity that only its well-known scenes are commonly portrayed. It seems impossible to open the Bible anywhere without encountering scenes of lovely imagery and true poetry, and when these are read to them with understanding, children are readily appreciative and quick to see pictures in the flowing words. The lives of most of the prophets and saints provide much material.

## MARKING AND SKETCH CLUBS

Always I find it most difficult to mark a set of drawings. The few best and the obviously worst stand out, but there is a large middle section which fluctuates up and down the marking-scale with the preferences of individual teachers. The highly imaginative efforts in crude colours which gain marks today would have horrified the teachers of a few decades ago, who marked for accuracy and neatness and pictorial representation.

In our own school we never have weekly marks for drawing. A mass of work is sent into the staff-room each week and the staff as a whole makes a selection from this, giving first preference to a few outstanding efforts which are shown in a special case. Second-best are exhibited on the corridor walls, and third-best in individual classrooms. The non-artistic staff never regard these selection sessions as a bore, but are always eager to see and discuss the work, and the pupils themselves live for "selection day" and are so keen that they often send in work done at home.

To cater for this desire to work out of school, we have a Sketch Club which meets once a month. Several subjects capable of wide scope, such as "Storm" or "Going Home" or "Nature Drawing" are set, and at the end of the month work is sent in and pinned up on a large board. We try to get someone with artistic interests, but not the actual art teacher, to criticise the work if possible, and sometimes we allow senior pupils five minutes' criticism each. The exhibits are anonymous when sent in. Afterwards, everyone votes on the drawings and at the end of the year the three pupils with the most votes receive small prizes.

## CRAFTWORK

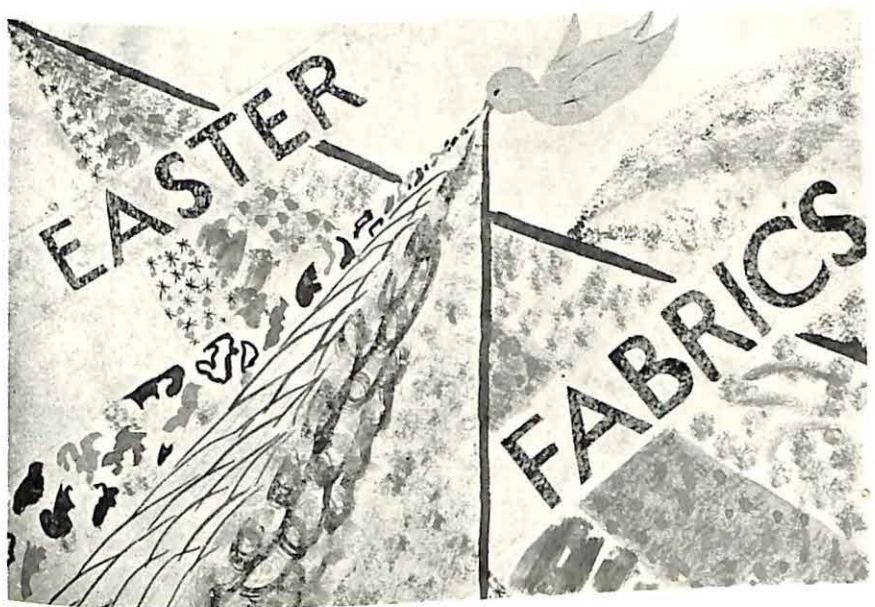
I have said nothing about the teaching of craftwork here as this book is concerned only with the teaching of drawing, and there are so many excellent books on individual crafts. But no art is complete without application to everyday life.

Most artists paint in the hope that one day their pictures will be worthy of exhibition and appraised by others.

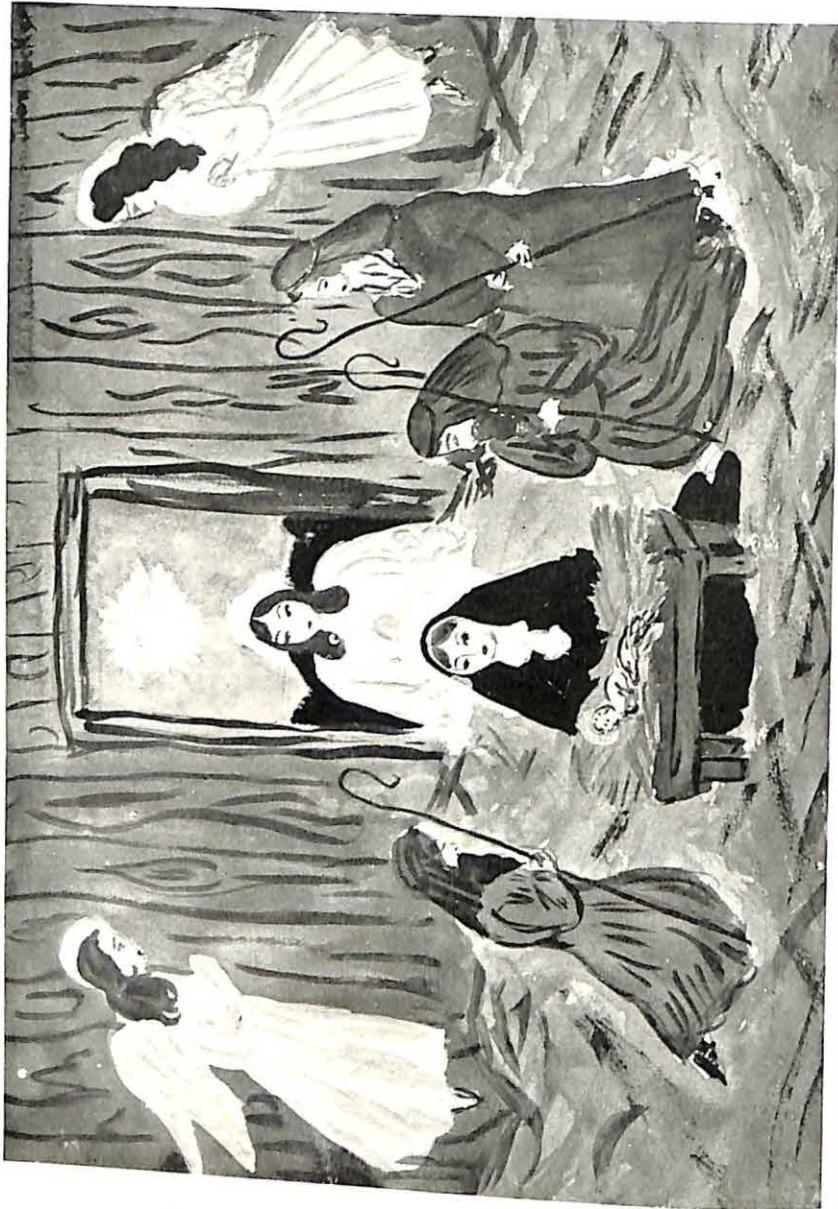
The most simple pattern should have a purpose. What should it decorate? What surface could be improved by the



24 A showcard carefully planned from a central line



25 Stencilling provides an effective showcard  
(See page 36)



26 The Bible is a deep source of inspiration to the young artist

(See page 43)

addition of such a design? To what craft could it be applied and how should it be treated?

## MODELLING AND SOLID FORM

Modelling, in whatever medium—clay, plasticine, paper, papier mâché—is the most significant craft for children because it teaches *form*. A child must feel and know that the objects he tries to present are not *flat*, but solid. As soon as he appreciates this fact, his drawings advance from mere shapes of flat pattern to portrayals of solid forms. As soon as he begins to model, to feel his medium growing in his hands, he is conscious of this third dimension and is no longer satisfied with shadowless, flat shapes in his drawings.

Modelling is a craft as old as civilisation and one that comes naturally to the smallest hands—a child will delight in moulding the seashore sand in his tiny palms before he can walk. Always, modelling should advance side by side with the art lessons.

To modelling a figure first is to know it. Its presentation on paper can follow. It is great fun for the class to model a group of figures, place them in the lighted box and paint them with their strong cast shadows.

The new craft of paper modelling is swift, easy and entralling. Children take to it eagerly and exhibit surprising originality. It can be used in all kinds of school projects and it gives a true feeling for objects in the round. Modelling lessons should be continually linked up with art lessons.

When teaching modelling, emphasise that it is “building up”. Begin with a small shape and add to it until it takes the form you want.

Carving is “taking away”, and you have the piece of material in the first place—whether it is wood or soap or a section of plaster of Paris set in the desired shape. (Matchboxes filled with set plaster of Paris make a good foundation for a small carved object.) You carve away fragments with your tool until your object begins to take shape. As the pieces you carve away cannot be replaced, it is obvious that carving needs more care and thought than modelling.

## THE TEACHER'S MIND

The teacher of art, above all others, must never lose faith in his vocation as a teacher. It is a wonderful thing to feel in yourself the power to draw out and develop the imagination, that true and tender aspect of the mind so often hidden and neglected in the young.

It is so easy—and so difficult—to teach "art". So easy to casually set a subject, see the children settle down to work, and later collect the results. So difficult (at first) to tune yourself to the mood of your class, to sense just when to allow complete imaginative freedom, just how to apply the brake so that complete freedom doesn't develop into slovenly presentation. Only experience can show you just how little to teach and how much to leave your pupils to express, how to inspire a class to settle down to the savage concentration that true art of any kind demands, how and where to switch the interest when boredom or fatigue creeps in.

You must never let yourself become stale. A good teacher really loves his work and indeed delights in the companionship of his pupils. When that slight taint of lassitude begins to infect the classroom, it is the duty and pleasure of the teacher to refresh and renew his mind and spirit with natural scenes and sunlight, by contact with the art of others in pictures, books and music, and above all, with love of life itself. If a teacher can keep his contentment deep, his happiness in work apparent, then his eager pupils are sure to follow ardently wherever he leads.

## PART II

### Subjects in Detail

WE come now to detailed treatment of each subject in turn, and I shall describe how I begin my teaching in a simple way and gradually lead up to more advanced work, "feeling" the tone of my classes all the way and never forcing in one direction where desire seems to lead in another. The art lesson, to be successful, can never be regimented—it must always be enjoyed and, therefore, free.

Although I have suggested a series of lessons farther on, they are simply a background on which the teacher may plan his own special ideas. If he is particularly competent in, for example, design and feels that he teaches it better than more imaginative subjects, he can give extra time to it, *provided* that he remembers to cater for all his pupils. When some of them begin to say, as they invariably will—"Ugh—design again! I wish we could draw!" he should split his classes and allow his imaginative pupils their freedom—some of them will probably do better work in this way.

#### DESIGN

Undoubtedly, the design lesson is more productive of show-pieces from a class of very mixed achievement than any other. Almost anyone can be taught to make patterns if a few simple rules are borne in mind.

*Repetition* is the essence of pattern. A unit of extreme simplicity and no particular interest can become the foundation of a good repeating pattern. This is illustrated by the very primitive potato cuts of young children.

*Parallelism* is also helpful. When the child has made a line or shape which pleases him and is temporarily devoid of further ideas, lines parallel to the original ones may suggest something new and help to enrich the space he has been given to fill.

The *background shapes* which are left when the pattern has been made are just as important and need just as much thought given to their arrangement as the original shapes which constitute the pattern itself.

## DESIGN

*Borders* make a pleasant beginning for an early design lesson. A quarter-imperial sheet of paper will carry half a dozen borders about the width of the ruler, with ample space between (29). They might be filled as follows:

1. A pattern of straight lines and curves. (Compasses may be used. Two different colours and their resulting mixtures allowed.)
2. A pattern made with straight lines. (Two colours and the white paper allowed.)
3. A leaf pattern in two tones of green, plus any lines or curves which the pupil likes to put in. The white paper should again take its part in the tonal scheme and a sharp contrast of small red shapes will help to strengthen the green.

The above three suggestions are for patterns made by the use of the ruler and compasses and should be carefully painted. They are an exercise in neatness, choice of shapes and colour. Now comes an opportunity for individual work. Young people who enjoy pattern-making will want to go their own way at this stage and should be allowed complete freedom. If their work grows a little careless, it is not surprising after a period of meticulous detail. If they use too many colours or contrasts in the wrong places, let them compare them with the first three borders where their schemes were carefully ordered.

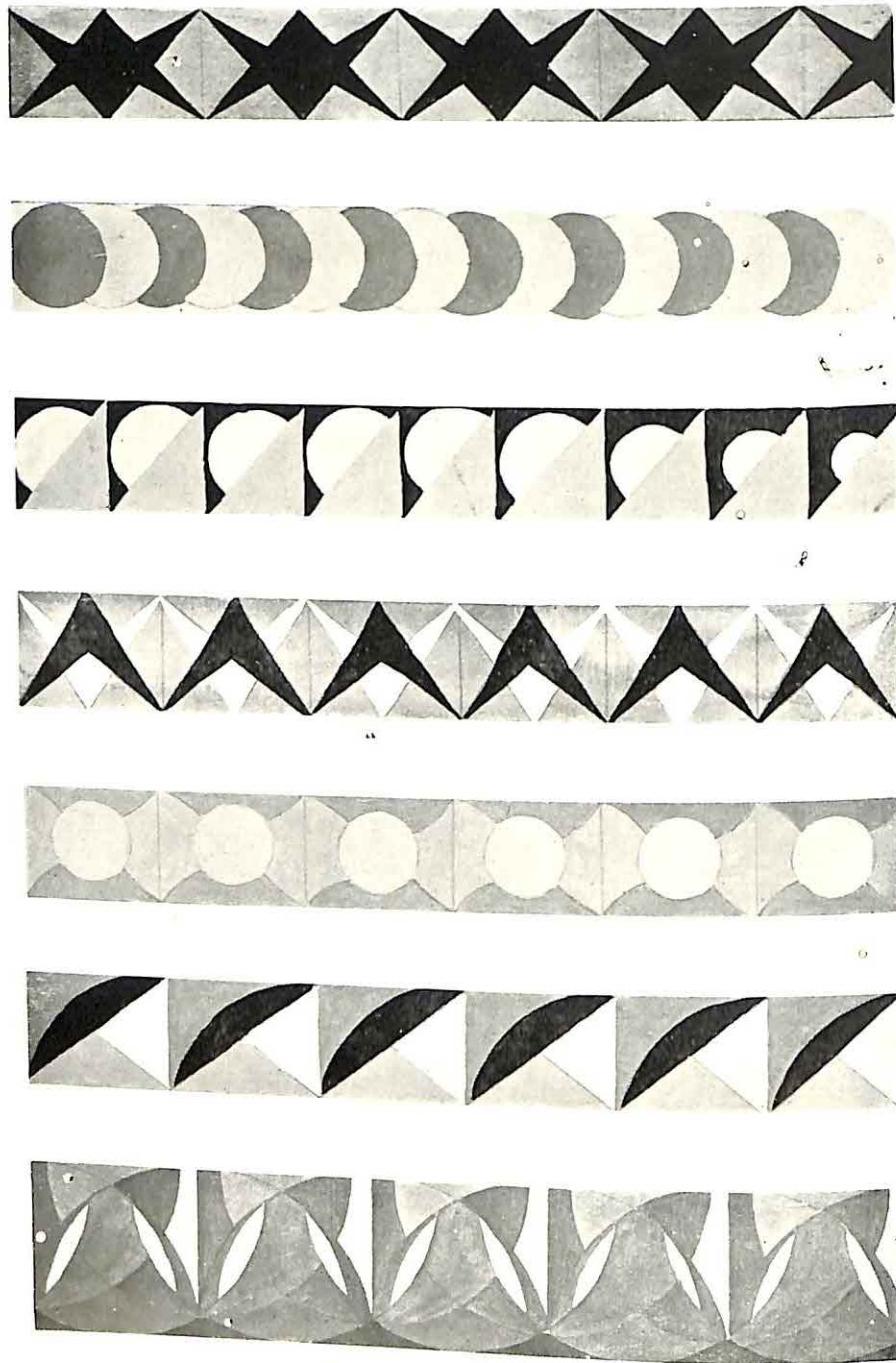
Those pupils who still want to be guided and to have their work thought out for them might adopt the following suggestions:

4. A border made with a series of freely drawn curves, as evenly spaced as possible. Between the curves, any small shapes which help to make a pattern and which also leave good background shapes. The successful drawing of a free curve is a delightful sensation. Pupils should practice it on spare bits of paper, allowing the hand to move in an unfettered, swaying motion, and trying to repeat that motion when they have found a really pleasant shape. The curve can go in and out and over and around just according to the pupils' fancy, but there should be no broken backs in any of the shapes, as though someone had bent a piece of wire too suddenly. The art of drawing these free and delightful shapes is a very important part of design and a whole series of sheets might be filled with curves and curved patterns in all their variations, when time and paper permit. No



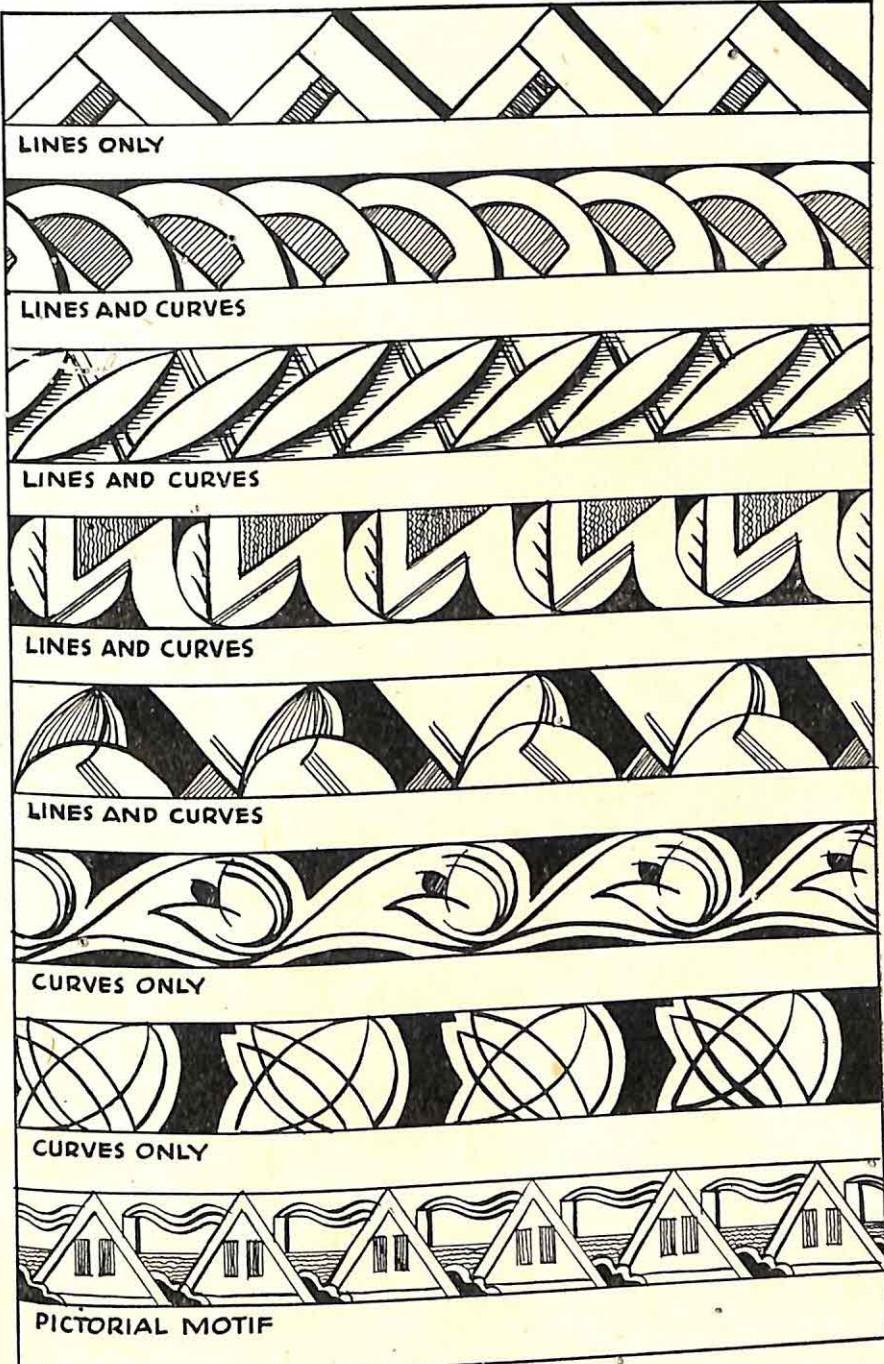
27, 28 The set subject of "Wind" provides wide scope  
for original painting

(See page 44)

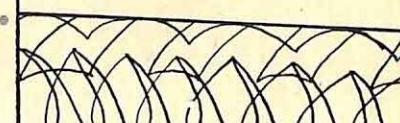
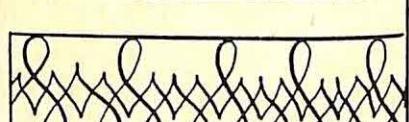
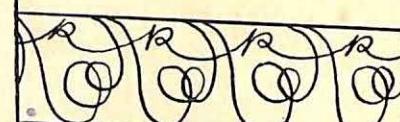
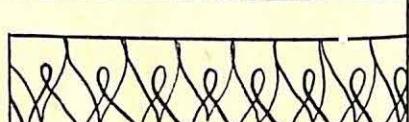
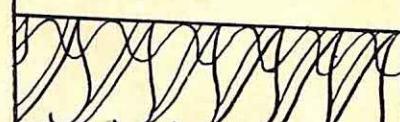
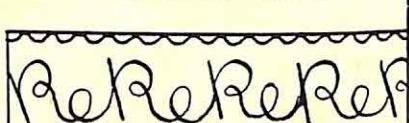
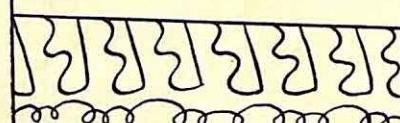
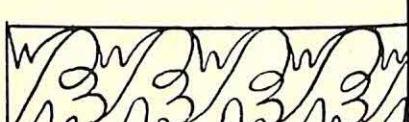
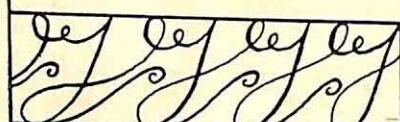
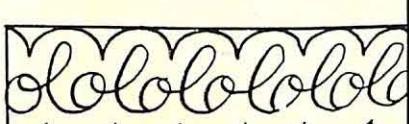
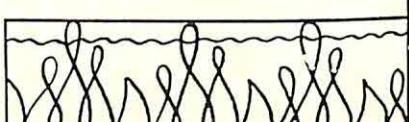
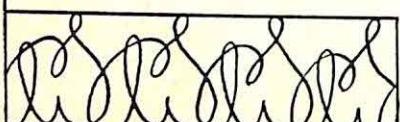
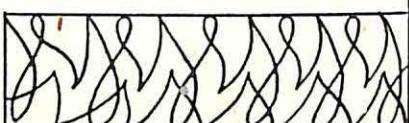
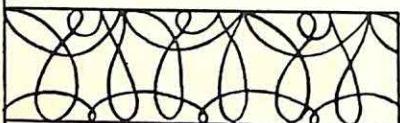
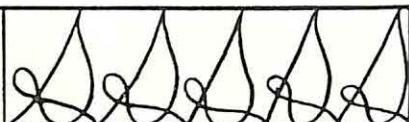


29 Simple borders provide an instructive beginning  
for lessons in design

(See page 50)



30 Simple borders of straight lines and curves



31 Orderly scribble—as characteristic as handwriting

## DESIGN

students' curves are ever exactly alike—they may have the appearance of orderly scribble and yet be as characteristic as handwriting. It is so pleasant to fill a given shape with a series of rich, swooping curves and they will form the foundations of endless patterns (31).

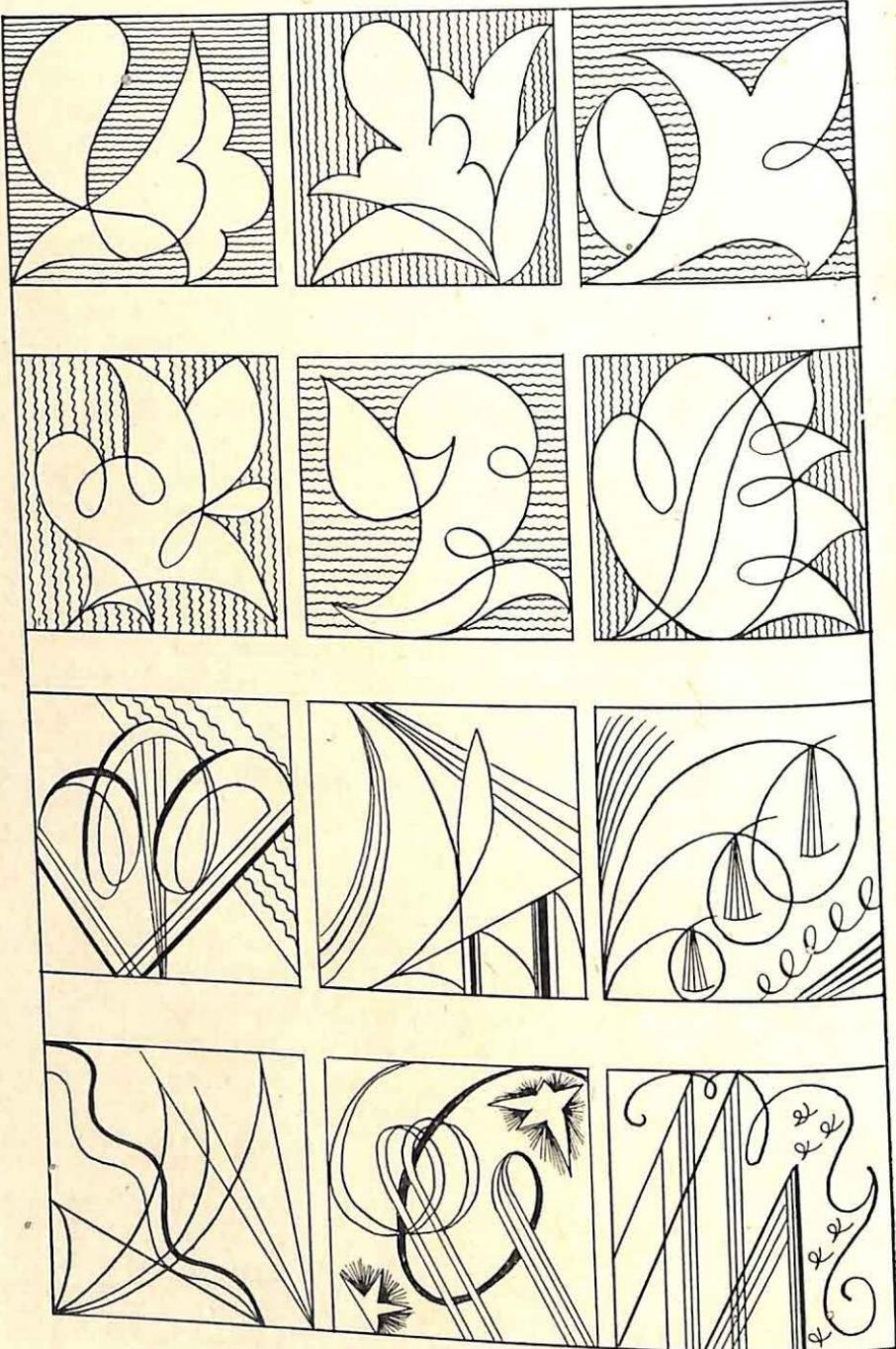
5. A border made with continuous scribbled curves, keeping the repeated shapes as evenly spaced as possible. A second curve may be added to interlock, making pleasant shapes with the first. The two series of curves might be painted in two harmonising colours.

A repeating border which suggests some definite object. A triangle made with the ruler might suggest the gable of a house. This will immediately start a train of ideas. A chimney can be added to each repeat with its decorative plume of smoke. There can be a window in each gable and a small tree below. The repetition of each of these objects gives pattern. Almost anything is productive of an idea. A wavy line might suggest the sea. There can be a boat and a piece of cliff and a lighthouse and a wave repeated at regular intervals. In this way, repetitive pattern grows (30).

The teacher would be wise to plan a sheet of borders at home before he gives the lesson. Only in this way can he experience the difficulties and pleasures that his pupils may find. But he should not show the class what he had produced himself until the end of the lesson, if at all. Otherwise he will achieve a series of poor imitations of his own work rather than free and original thought. If I were giving the lesson I should put nothing on the board except a series of sweeping curves to show how easily they can be made. And I should rub them out immediately afterwards.

## PLANNING THE BACKGROUND SHAPES

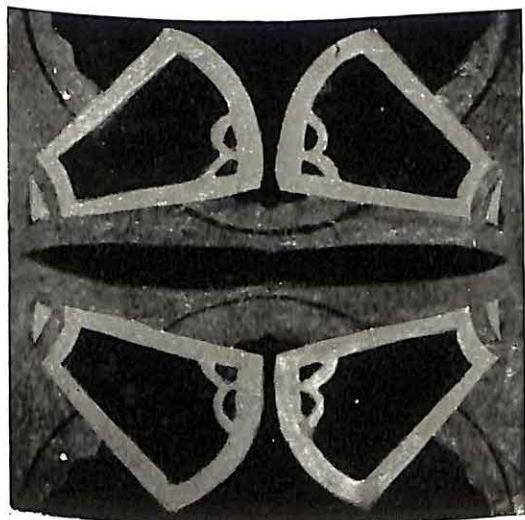
To show children the importance of the shapes they leave as well as those which they draw, devote a lesson to drawing patterns—leaf, flower, object, abstract, anything—in a square (32), a rectangle, a circle and a triangle. Then, instead of filling in the pattern with colour, leave it plain and fill in the background. The weakness or strength of the pattern will be immediately

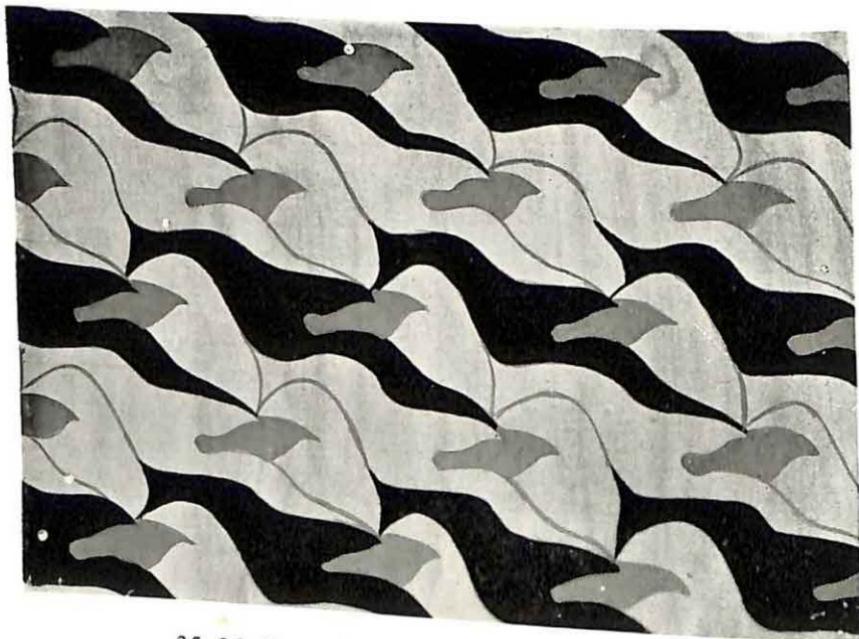
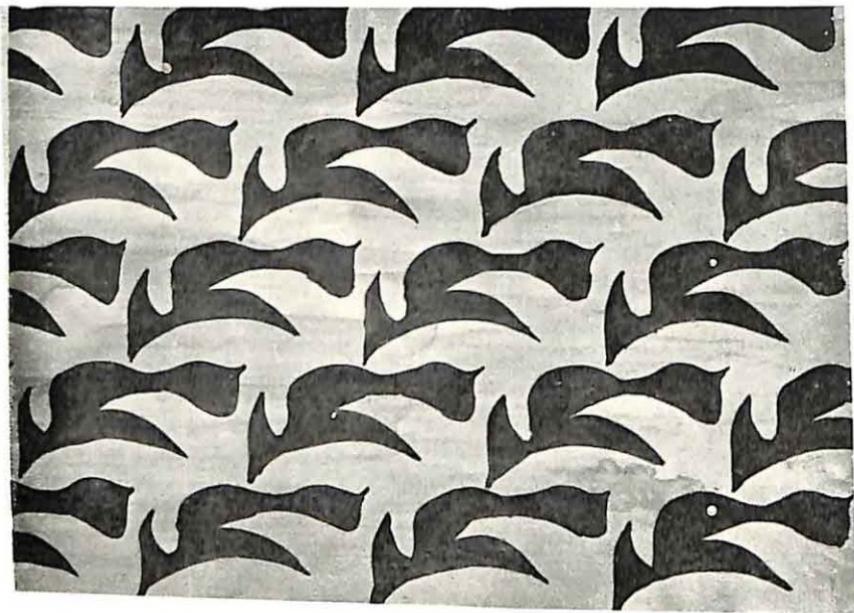


32 Lines and curves in squares. The background shapes are important



33, 34 Simple designs when repeated can form interesting patterns  
(See page 61)





35, 36 Repeating patterns of abstract design

apparent. Thin, weedy flower stems with broken backs will proclaim their affliction. Thoughtfully drawn shapes with good curves will show up well.

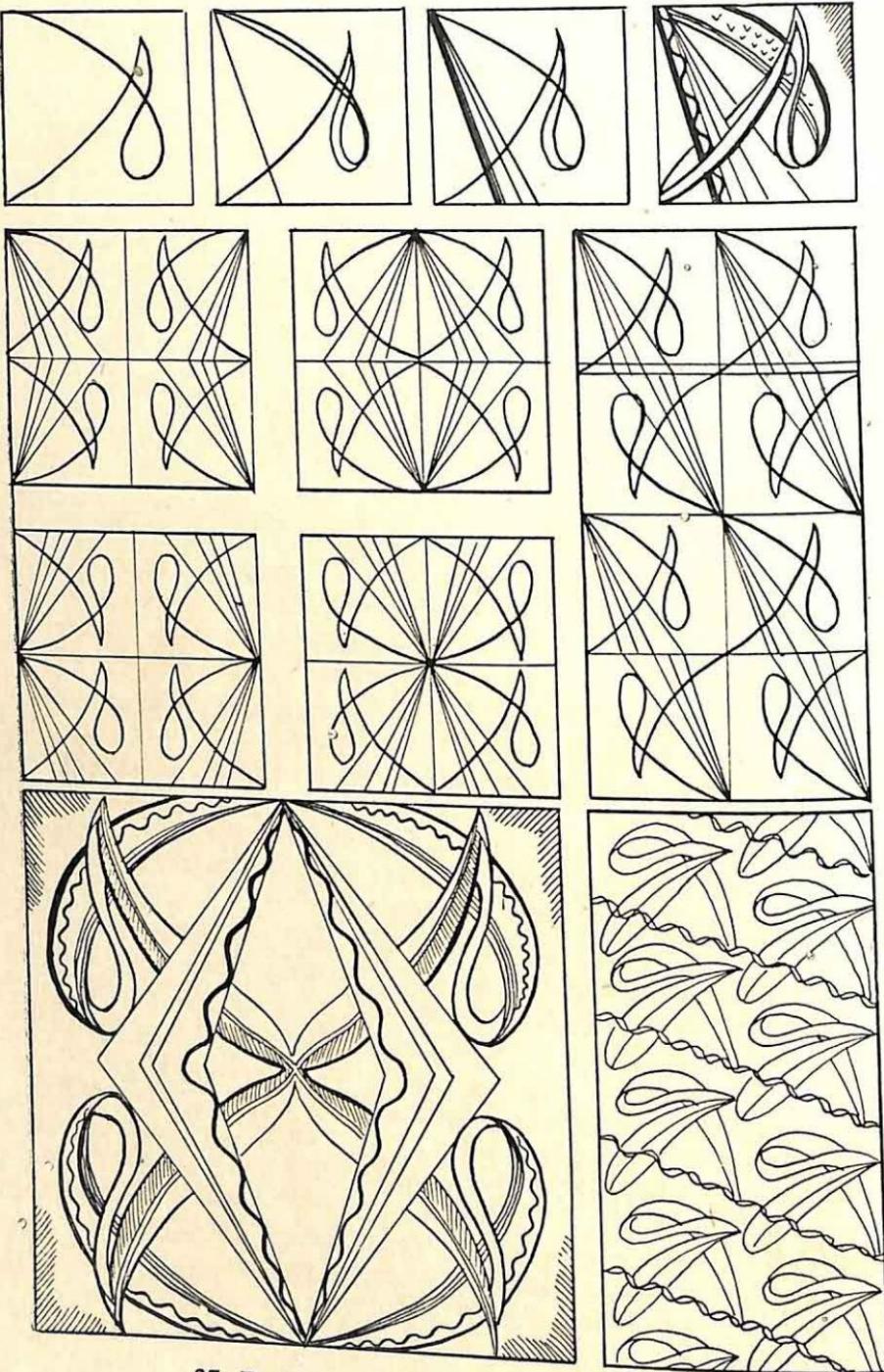
## FREE PATTERNS AND THEIR COMBINATIONS

Ask the pupils to draw four squares on a sheet of paper and to make a different pattern in each by drawing or scribbling any shapes which occur to them. There will be blank expressions from a few members of the class and these hesitant pupils need encouragement. Most of the others will soon be scribbling gaily.

Suggest to those who can't make a start that they begin with one of their free curves or they might close their eyes and make a scribble on a spare bit of paper. If this proves at all promising, it could be transferred to one of the squares. The mere fact of having to fill a definite shape cramps the ideas of some children, and to scribble on a separate bit of paper should help them.

When some kind of a start has been made, a further approach can be continued in several ways. Does one part of the chosen shape appeal to its creator more than another? If so, why not repeat it, either alongside or in some other part of the square? In this way we get repetition, which is always helpful. Does one part of the pattern make an awkward shape with the edge of the square? Can we add a little to the pattern or prolong one of its projections to the side of the square so that two pleasant shapes are made in the background instead of one large unwieldy one? Are there too many curves? Would a couple of straight lines improve things? If so, where? In this way we can gradually build up.

Then there is the pictorial approach. Do those two curves suggest a leaf? Why not make another one? And perhaps a decorative flower to match the leaves? Could we put some spots on the larger leaf, or veins or a ladybird? And so on. The pictorial approach is easy once an abstract shape has suggested some definite image. But we must not let the picture run away with the pattern, especially if we are planning a series of repeats. Nothing is more irritating than the pictorial all-over pattern with its too-prominent house (or ships or birds or horses).



37 Development of free pattern in a square  
60

popping up with horrid regularity at remarkably close intervals. When a pictorial image is used on a repeating pattern, the main lines which constitute its form must be considered very carefully in relation to those in the background, so that the whole pattern hangs together and the general "swing" of its lines is more prominent than individual units (37).

When each pupil has produced four patterns they might be asked to colour them as follows, allowing plenty of background paper to show:

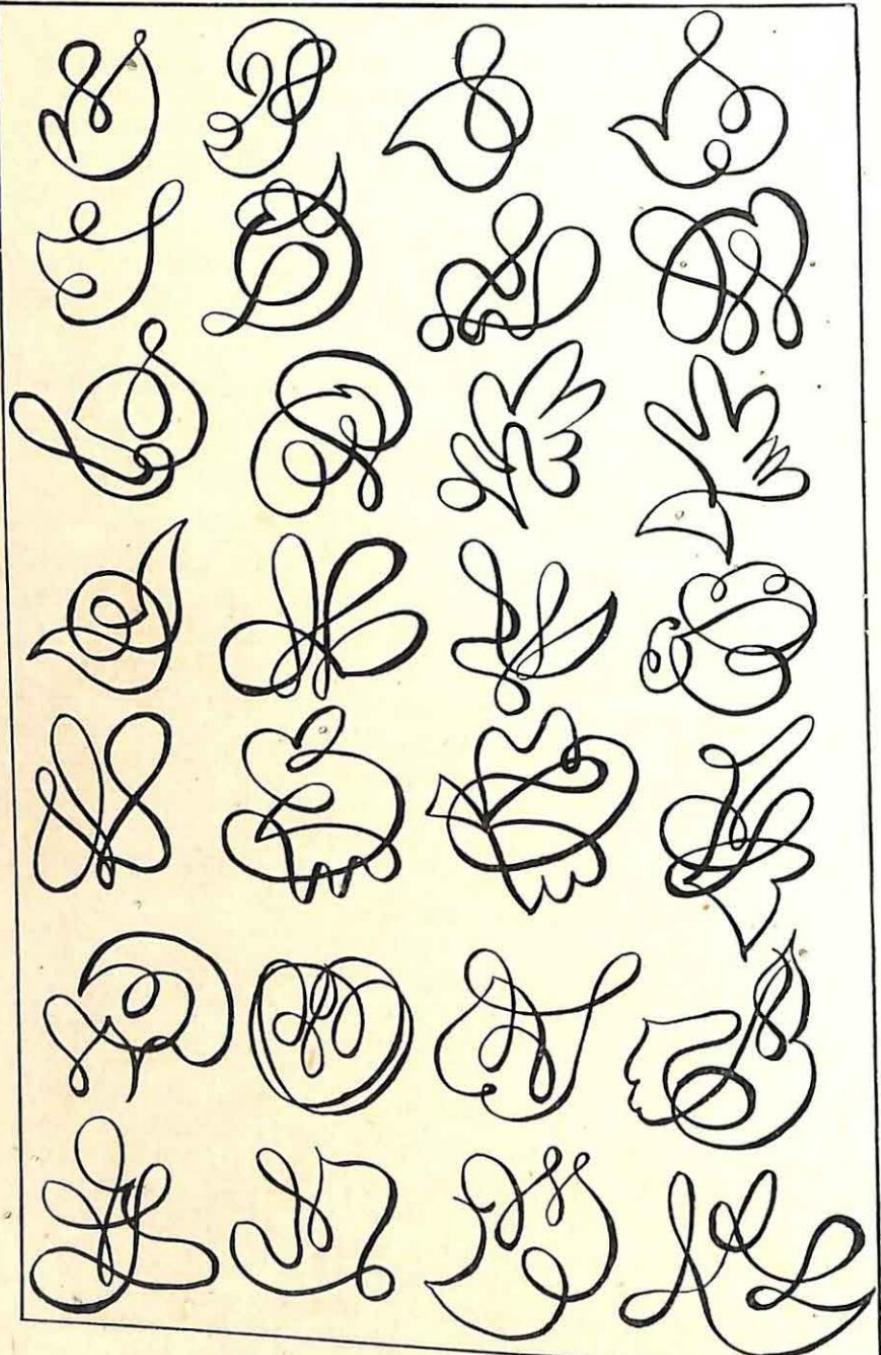
1. One colour plus black and white (this introduces both tints and shades).
2. Two colours and their resulting mixtures.
3. Two other colours and their mixtures.
4. Any scheme or number of colours fancied by the pupil.

When these are finished, allow the pupil to choose his favourite one and then ask him to repeat it four times to make a large square pattern. He can combine his four squares in any way that he likes and should be allowed to use tracing-paper so that he may juggle with the position of his squares and so decide which combination he likes best (33, 34).

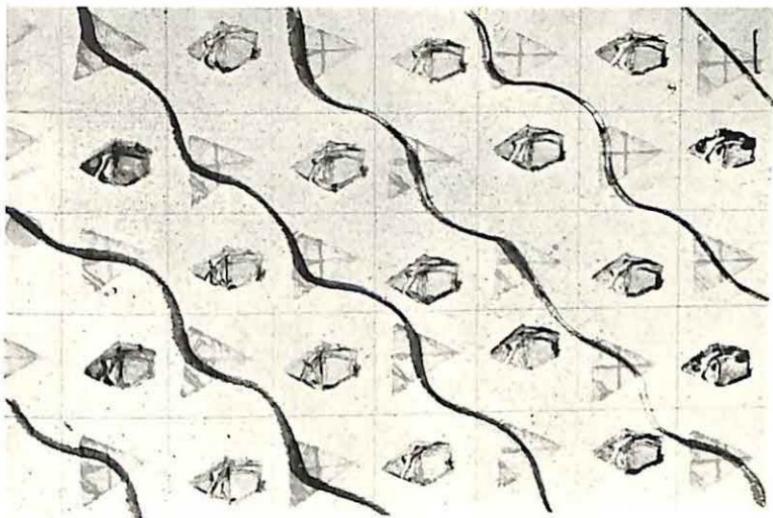
It will occupy some time to do all this—several periods will be needed—but usually very satisfactory and unusual patterns result, particularly suitable for the decoration of cushion covers for girls or box tops for boys. Combined in a half-drop repeat, the squares make an interesting all-over pattern.

It might be suggested that the pupils could have filled in a large square with pattern in the first place by using rulers and compasses and have accomplished it far more quickly. But they would not have learned nearly so much. Also, their finished patterns would not have been half so varied or interesting. Designs in a given space which began with the use of rulers and compasses usually have a neat and ordinary similarity. This "build-up" of a pattern from a small free unit (38, 51, 52) teaches the pupils a good deal, and although they were regimented to the boundaries of the squares and a certain restraint in colour at the beginning, this developed into freedom of choice later.

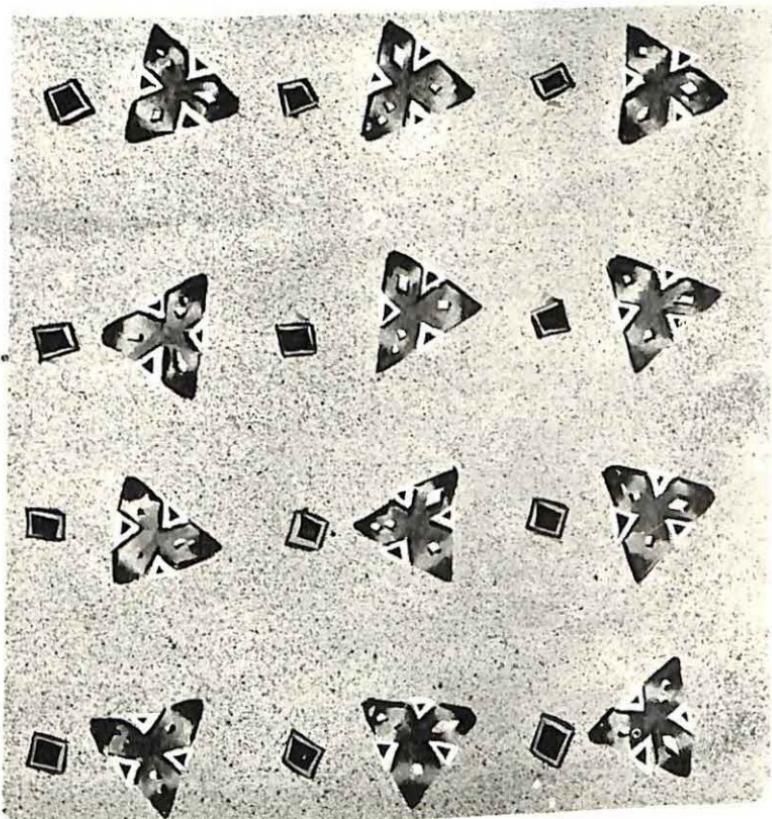
It is certainly true that a good deal of careful work is needed to produce an accurate pattern, but some training of this kind should form quite a large part of the art course, provided that scope for



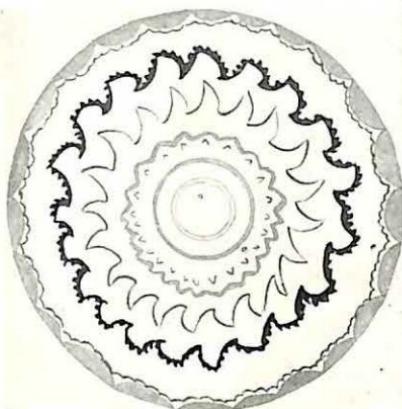
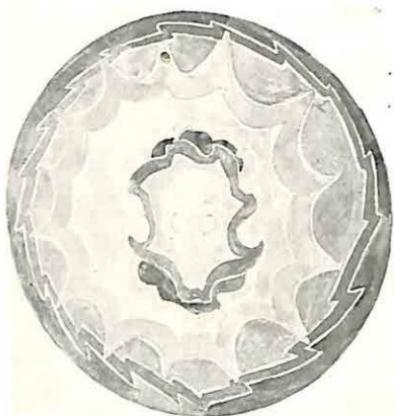
58 Small free units of pattern  
62



39 Potato block and brushwork



40 Pattern made with a potato block against a background  
stippled through a comb  
(See page 69)



41 Circular patterns

originality is allowed. Those pupils who hate measuring and repetition or any form of orderly work, will have their fun later on in the free composition lessons.

## CIRCULAR OR PLATE PATTERNS

In the same way that the pupils built up a large square design, they can advance to a circular one developed from a small free design in a quadrant.

Ask them to draw four separate quadrants on a quarter-imperial sheet and to fill each with a pattern drawn quite freely, as they did in the small squares.

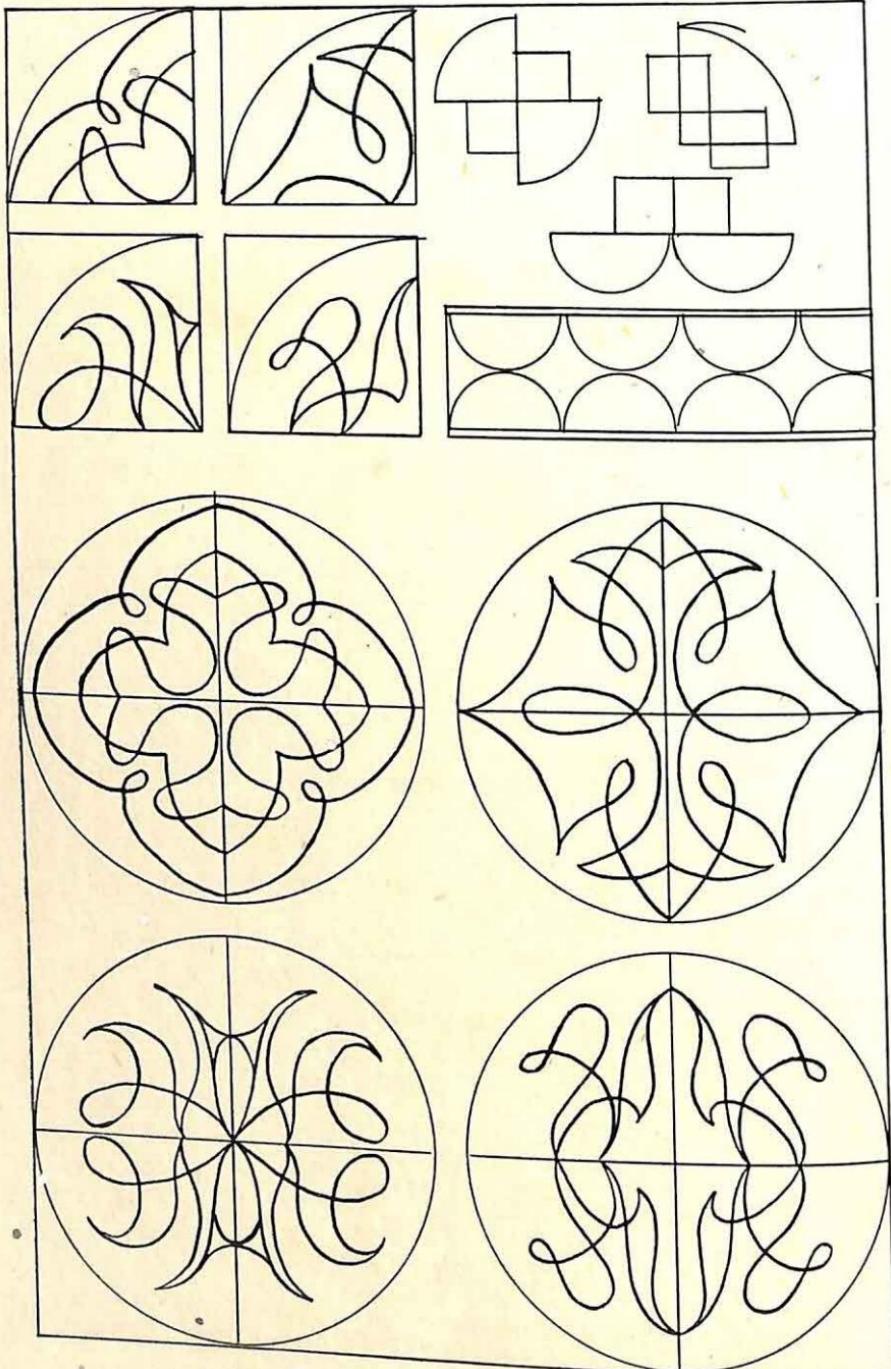
In this case the teacher should point out at the beginning that the chosen quadrant will be repeated four times to make a pattern in a circle, and therefore some kind of border on the curved side of each quadrant would give a pleasant finish to the whole circle when completed. Apart from this, the designs can be joyously free—only in this way can infinite variety be found. It is amazing how quite an ordinary arrangement in a quadrant becomes rich pattern when repeated in a full circle (41).

The choice of colour may be directed in a similar way to that used in the squared patterns with a slight advance in colour mixing. For example, instead of using one colour mixed with black and white to give tints and shades, allow two colours plus black and white and note the infinite variations in tone which are discovered.

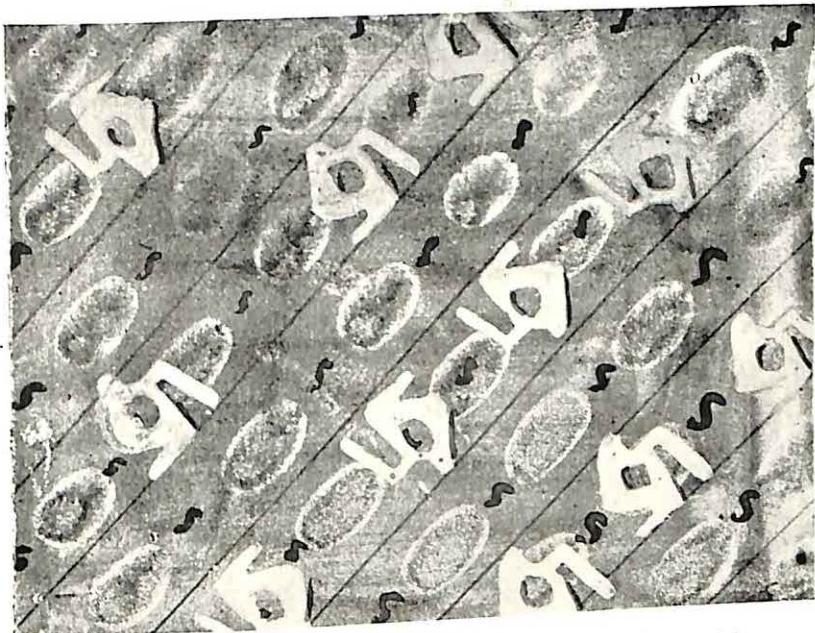
If the teacher and class continue to find interest in this type of design, two more lessons might be given to finding new ways of combining square and circular patterns in borders, in all-over repeats and in single motifs made from a combination of the square and circle (42, 48, 50). These single-motif patterns are useful in showing when a design is good enough to stand alone without repetition. Also, they form pleasant decorations for embroidery, painted boxes or cardboard cartons (49).

## EXPERIMENTS

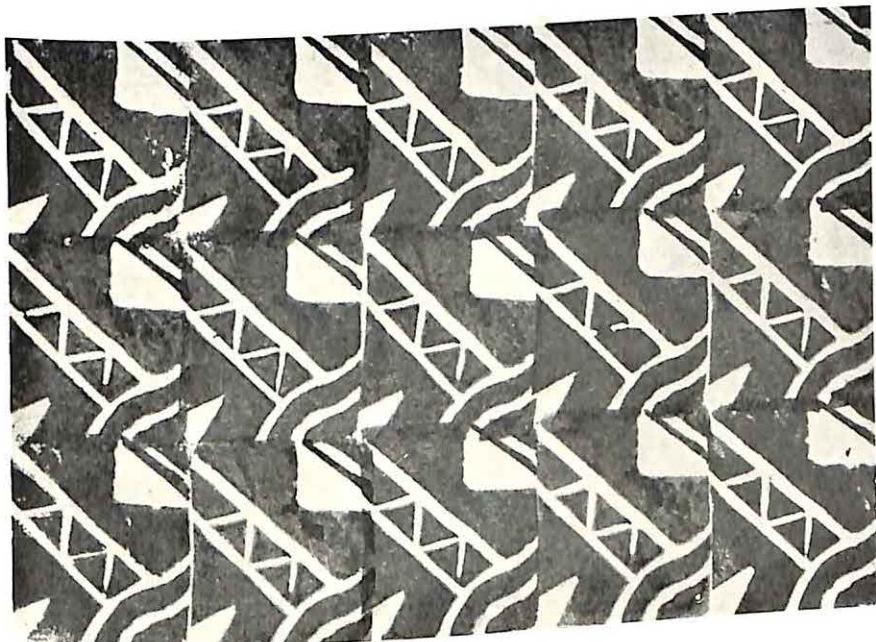
At this stage, where enthusiastic designers are making new discoveries, those who are tired of measuring and careful painting might be allowed to experiment on their own account,



42 Circular patterns developed from a quadrant  
66



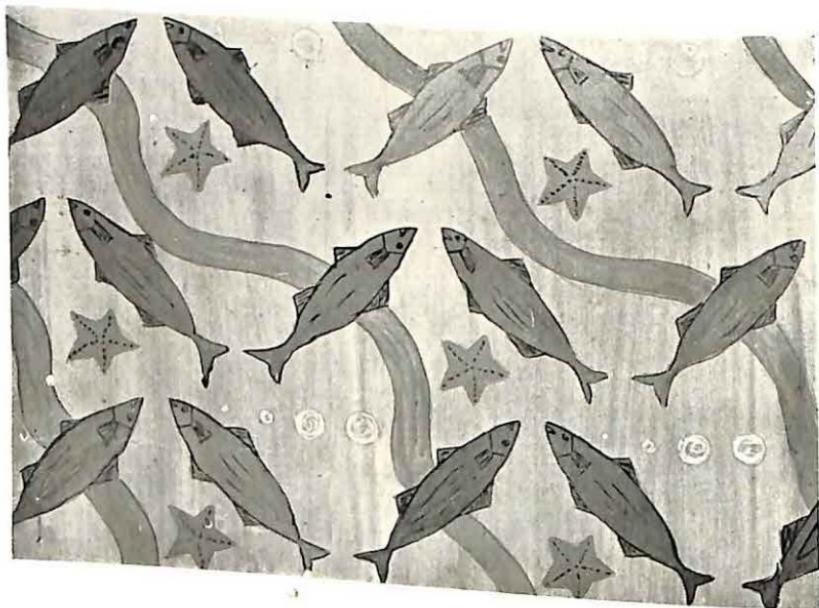
43 Thumb marks, brushwork and a potato block provide  
an experiment in pattern



44 A square repeat in one colour  
(See page (9))

(See page 73)

45, 46, 47 Pictorial repeating patterns based on familiar subjects



## EXPERIMENTS

making repeat patterns or borders of a more casual and less accurate nature by using materials in any new way they can discover. For example, a pupil might use a stiff hog's hair brush, about an inch in width and draw it casually, filled with colour but not too wet, across his paper. This might form a background for a border—some of the bristles will part and leave pleasant white spaces as the brush is drawn across (39, 40, 44).

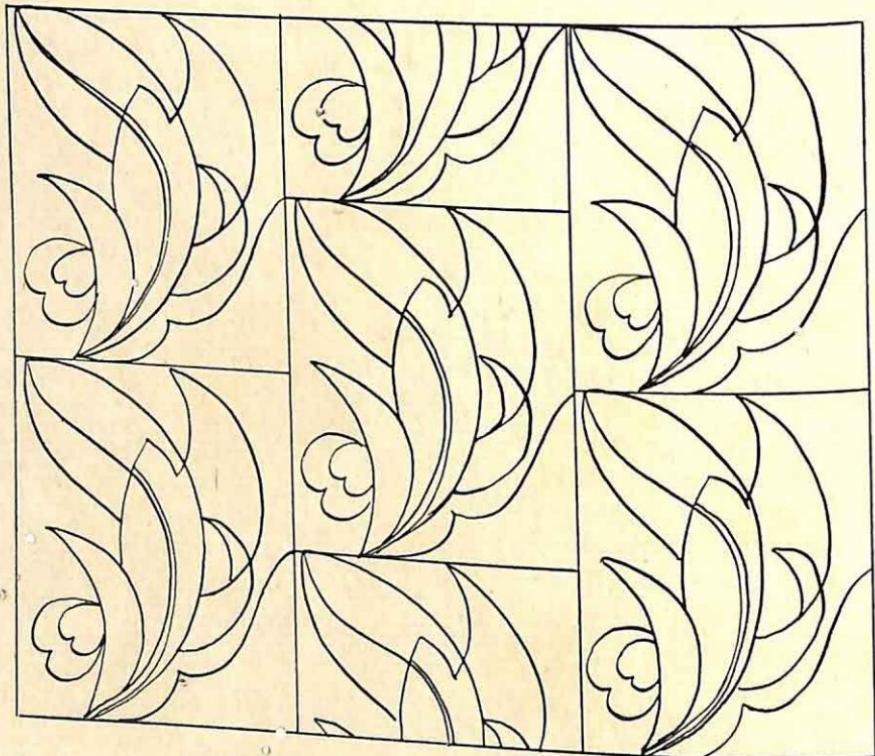
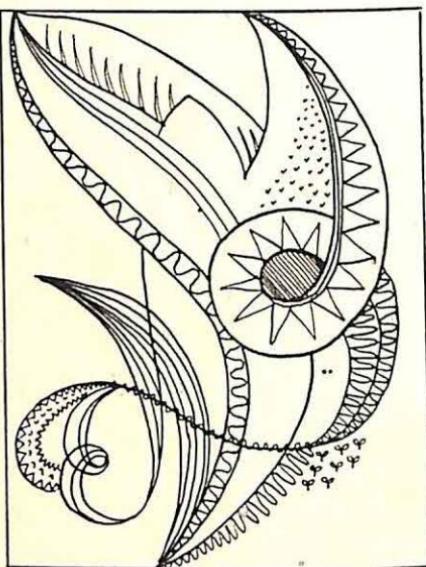
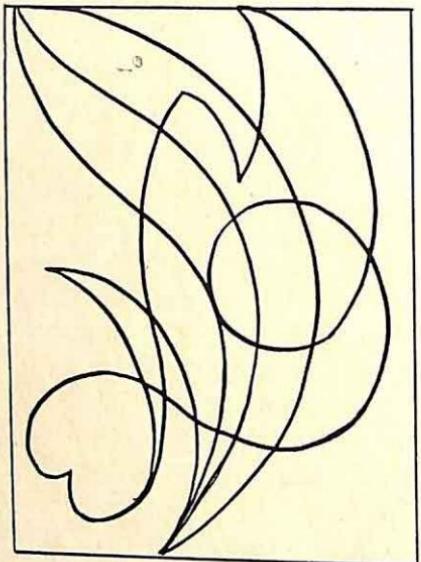
On this background he can make dots or scrapes or splashes or simply thumb marks at more or less regular intervals in another colour, using his own hand or a stencil brush or a screw of paper or a bit of coarsely textured cloth (43). He can try Indian ink or crayon or chalk or all three, and he can make scribbled backgrounds with pencil, pen or brush, and put bolder shapes of solid colour on the top.

In fact, he can try any method which keeps him pleasantly occupied and may result in something new and interesting. There will be many rather messy productions, but always, in this type of work, a few are found to be original and unique and to have more genuine artistry in them than the neat and accurate products of the tidy pupils.

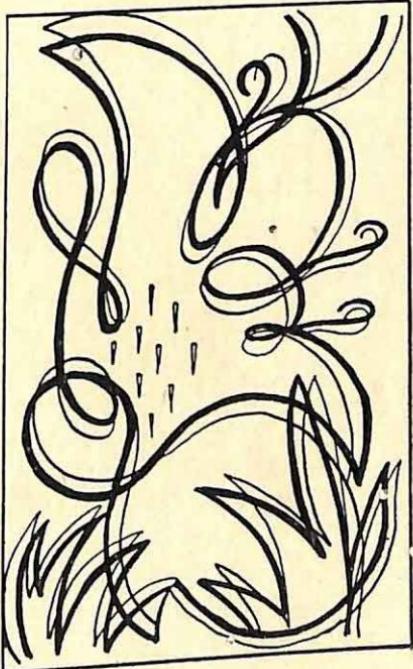
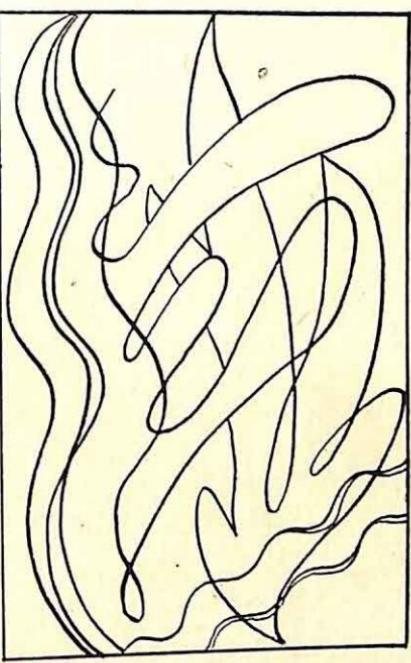
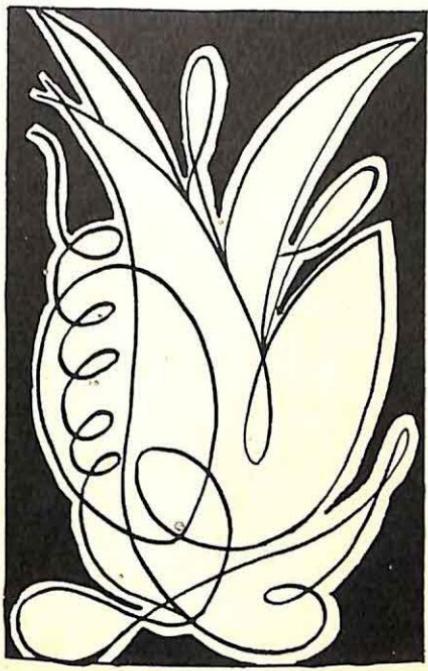
## CONTRASTING SIZES AND METHODS

The border, square and circle types of pattern can be carried a long way, but it is boring for the pupils, and the teacher gets into a groove if he clings too closely to one method, however successful. It is wise to experiment continually.

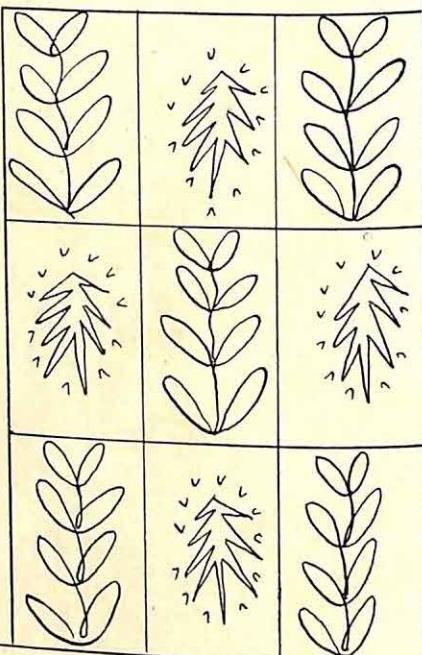
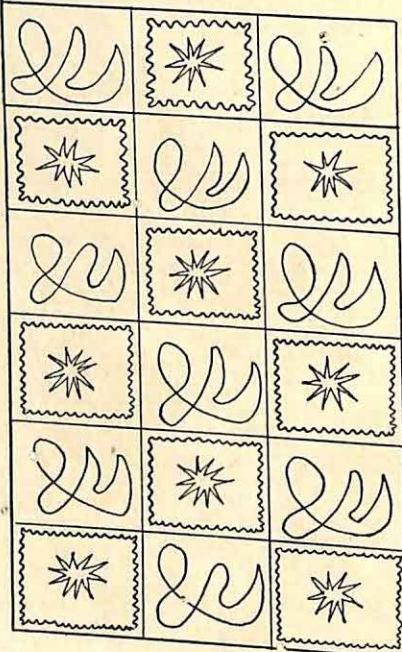
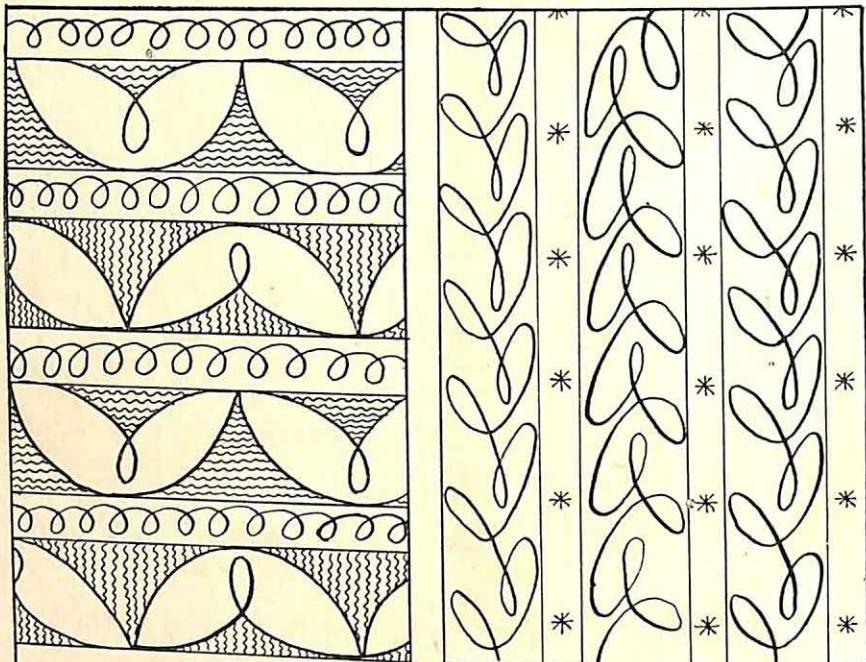
A lesson on very small patterns is greatly enjoyed by some pupils—others prefer bolder work. Begin with tiny, meticulous patterns first and make constant reference to nature (15). Show the pupils the lovely texture of natural forms. This has been said often before, but the variety of natural pattern is unlimited—the veins of leaves, the centres of flowers, fish scales, butterfly wings, frost patterns, cob-webs, the stripes on a tabby cat, the clouds that fleck the sunset sky, the marks on the human hand, the grain of wood, the texture of bark, ripples on water, shells—almost everything one sees is flawlessly beautiful if one learns to look (59, 60). A microscope gives limitless suggestions for pattern; every shadow cast by the sun has an interesting



48 The development of a repeating pattern



49 Try a hard and a soft pencil tied together for  
the two lower patterns



50 Scribbled suggestions for repeating patterns

## CONTRASTING SIZES AND METHODS

shape; each simple product of nature is a lovely and perfect creation in itself.

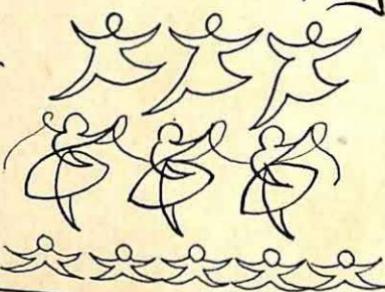
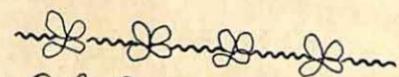
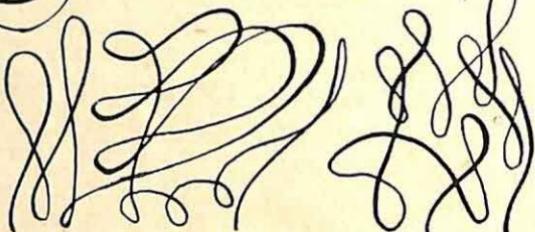
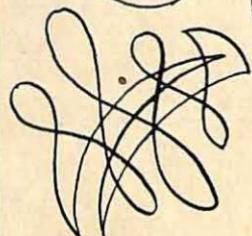
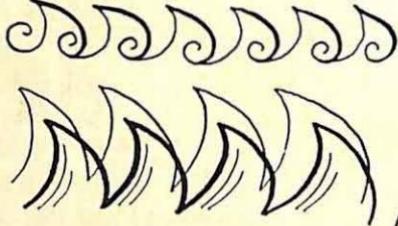
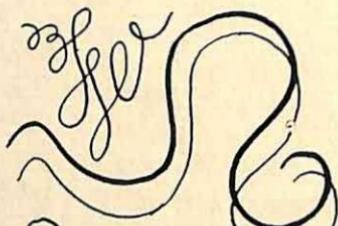
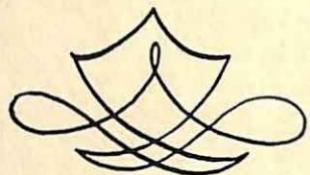
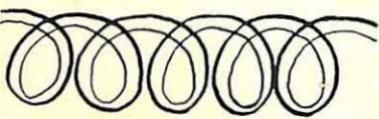
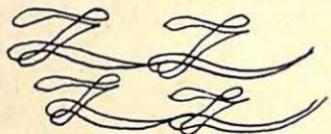
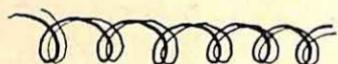
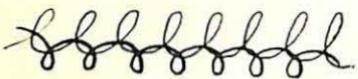
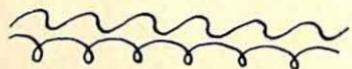
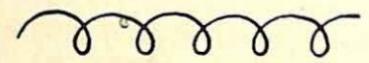
Each young human mind is capable of creating something. Very often pupils who show no aptitude for ordinary drawing can find great pleasure in the invention of tiny patterns. The repeats can be very small indeed at first. Half an inch is quite big enough for each one and a pupil should not waste time and achieve boredom by covering a large piece of paper with endless repetition. Twelve small brilliant repeats arranged in a rectangle measuring  $1\frac{1}{2}$  in. by 2 in. are quite enough to show the nature and interest of the pattern. Those who finish early may make several different attempts. Really gay colours may be allowed in miniature patterns of this type—the pupils might aim for a bright jewelled effect or for the delicate laciness of froth on water or the pearly translucence of a “mackerel” sky, if they wish to break away from geometric repeats. Always the white background of paper should play its part.

There are many uses for tiny repeating patterns—a brilliant little powder case, a man’s tie, a doll’s frock, a small polished box or doll’s house curtains might be suggested as possible aims for this work.

Nature again may furnish inspiration, and charming little pictures full of pattern may result from looking at pondweed floating in water, at seaweed, an ear of corn, particularly barley or rye with its long spikes. The different surfaces may be spotted or striped or checkered or stippled with tiny decorations of scintillating colour, always remembering that some surfaces should be left plain. Too much pattern defeats itself.

## LARGER PICTORIAL DESIGNS

Following a lesson of neat and meticulous detail, I always offer one of design (*not* repeating pattern) in free, bold shapes. This may occupy as large a sheet of paper as we can spare, but although I like the work to look very spontaneous, I encourage the children to think out their shapes in pencil very carefully indeed before they paint or, if they prefer direct brush work, to enjoy their first glorious free “doodles” on newspaper or wrapping-paper first, then repeat their good shapes on the main sheet. In this way the original spontaneity is preserved, but we need



51 More pattern suggestions

## LARGER PICTORIAL DESIGNS

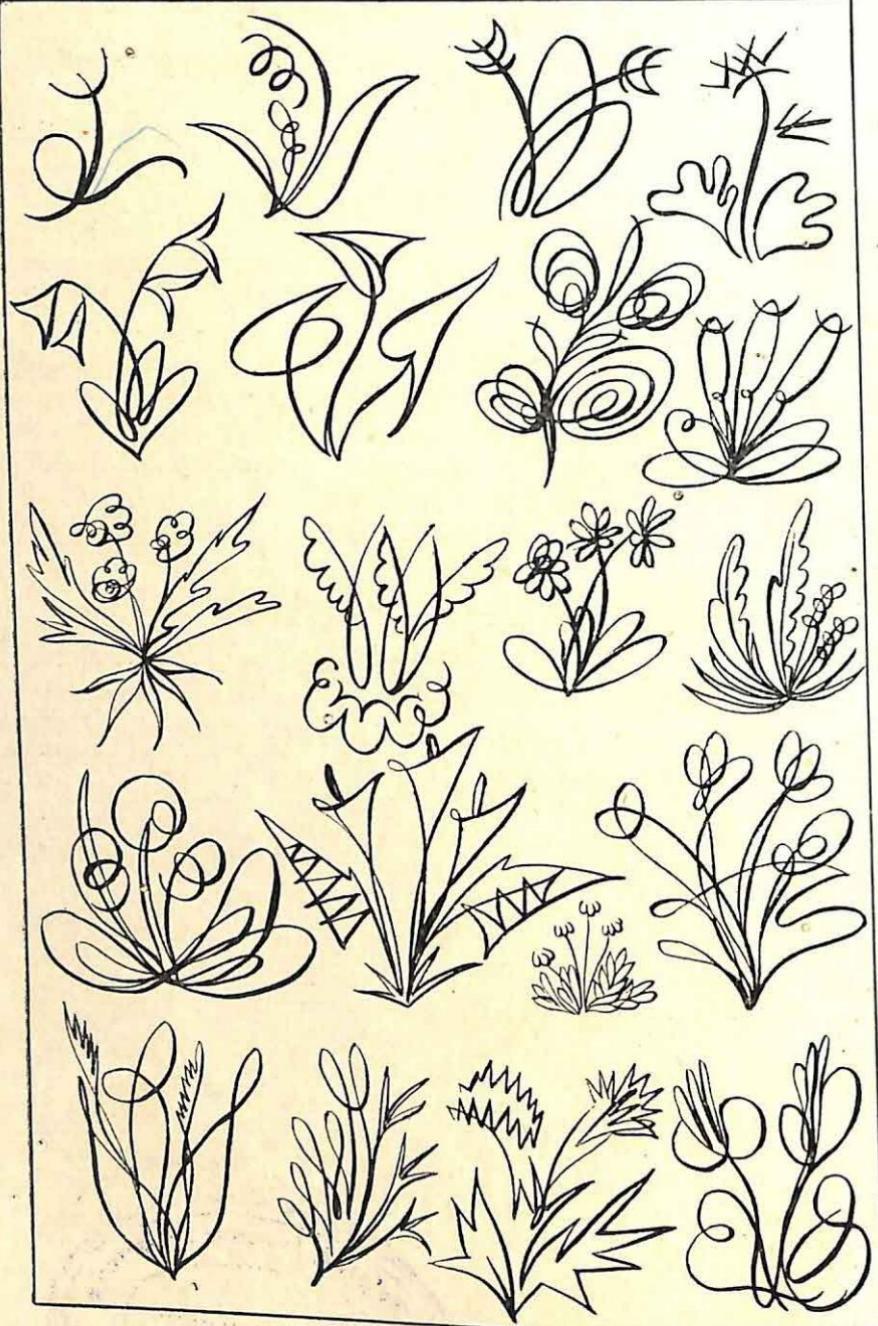
not be afraid to experiment because of wasting paper. When the main framework of the design or "design picture" has been thought out, pupils can settle down to quietly enjoying themselves, elaborating a shape here, filling in the background there, putting a delicate veining on leaves, perhaps patterning some shapes, leaving others plain. Always there should be variety and contrast, but the main "pattern" of the design should not be sacrificed to detail—we are not striving after the effect of a patch-work quilt.

If the subject chosen for our design suggests a picture rather than an ordered arrangement of shapes or if the pupils themselves show a desire to treat it in that way, it might be asked "What is the difference between an illustration or picture and this kind of design?" There is often some confusion in the mind of the child over this, but there must be none on the part of the teacher.

## "DESIGN PICTURES"

That first beautiful scrawl of shapes is a delight to some children, especially those who are not officially "good" at figures but who have original ideas. Often they are more artistic children than some who can achieve quite realistic illustrations to nursery-rhymes and everyday scenes, and yet they feel cramped because they haven't, in the first place, that particular ability for naturalistic representation which causes their work to be acclaimed by other children and by those teachers or parents untrained in art. This type of "design picture" frees their ideas and makes them confident to draw (63-67).

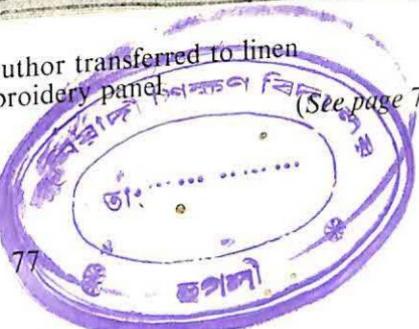
For example, if the subject were "jungle", a child good at drawing but with a literal mind would conscientiously try to remember all that he had seen and heard about jungles and attempt to record it in his drawing. He would be so occupied in this task that he would probably achieve some really good examples of memory drawing and his tropical growth and wild animals would have a fair resemblance to other drawings or photographs of them that he had seen, or even to wild animals that he himself had observed in a zoo. But they would probably be rather isolated examples of his good memory recording, held together by small details added afterwards or suggested by the teacher. This type of drawing tends to become "illustration".

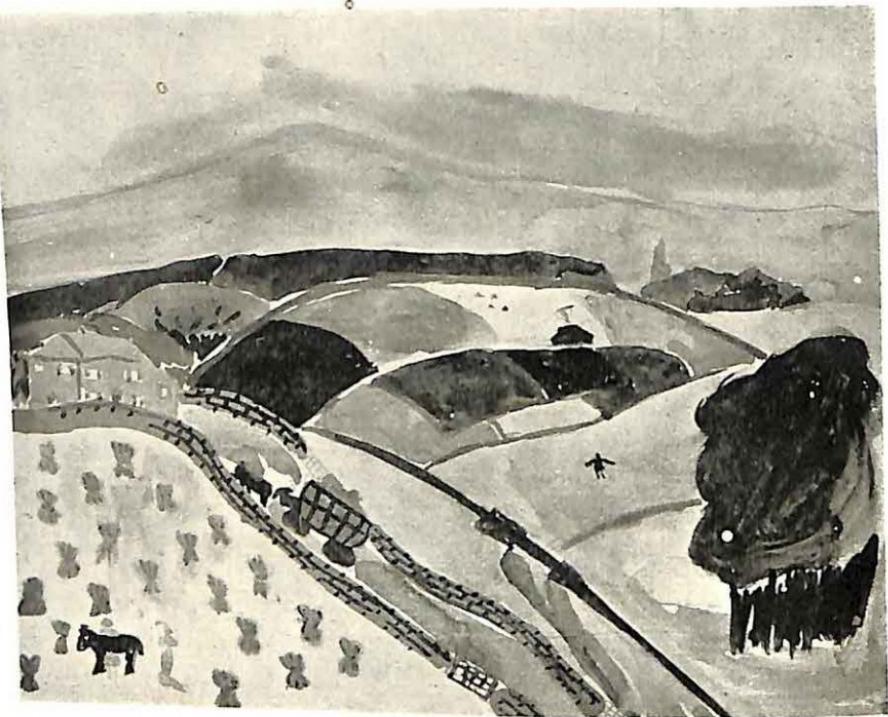


52 Plant forms may be suggested by free scribbles

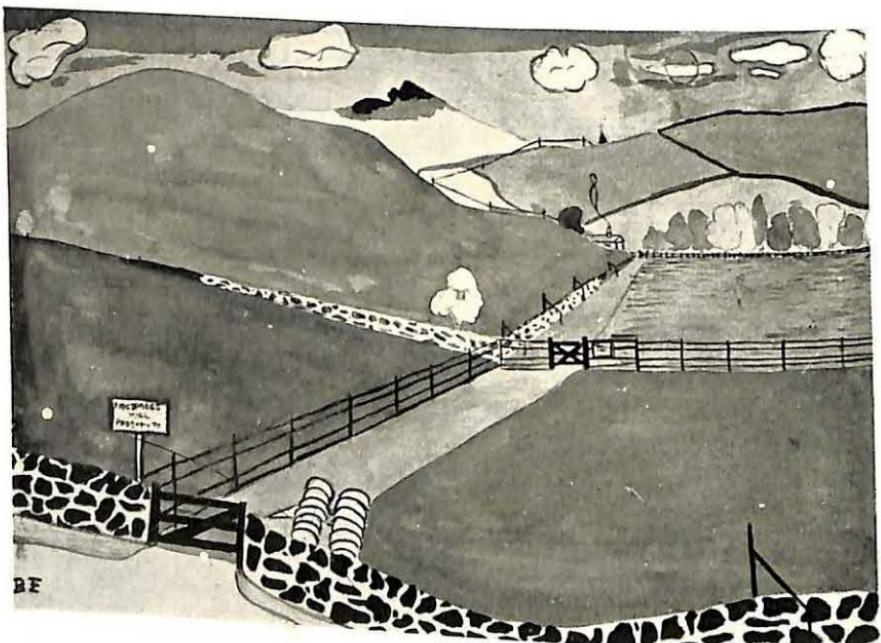


53 A design by the author transferred to linen  
for an embroidery panel  
(See page 75)





54 Landscape Composition



55 "A farm in hilly country"

On the other hand, the teacher can encourage the child with a flair for design to record the very "essence" of a jungle and to make a series of pleasant shapes at the same time. If this type of youthful artist can swoop his main lines on to the paper first so that he gets his free and eager shapes and is then asked to use them to make what he thinks might look like a jungle, he may turn them into all kinds of rich and tropical growth—not strictly accurate, perhaps, but with the right feeling. If his curves and swoops become too luscious he should stabilise them with some straight lines suggestive of the long, straight trunks of tall trees or of bamboo rods or of shafts of light piercing the foliage. If he wants a tiger but cannot draw one, he can put bold stripes on one of his shapes and give it a barred tail. Some of his lines can become tropical creepers; he may wish to add birds and insects, and his big splashes of colour can become exotic flowers.

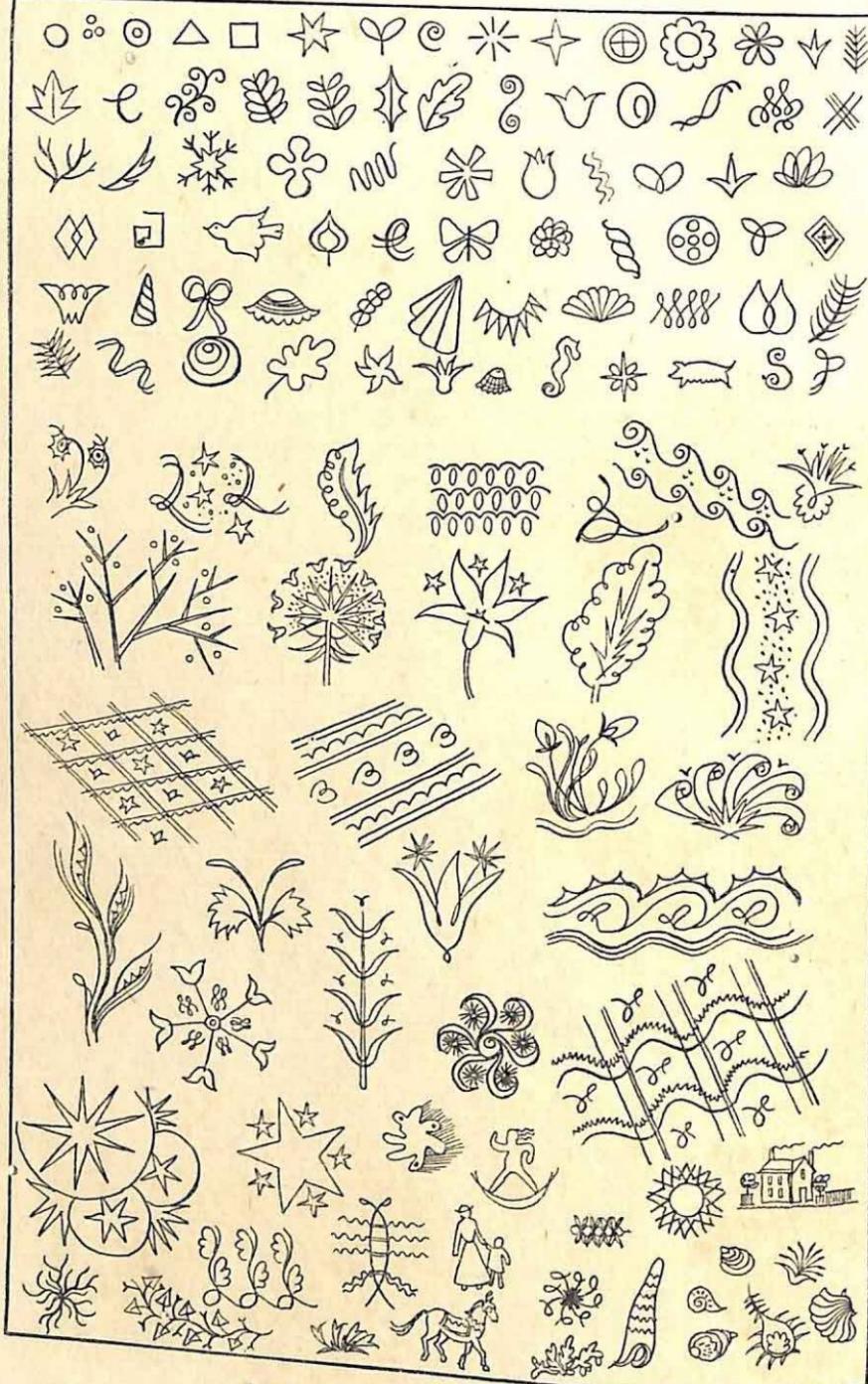
This type of composition, with its concentration first on lines and shapes and the adaptation of these to the given subject, is definitely "design", although far removed from the small repeating patterns which have formed so large a part of school design classes for years.

If we are to consider their ultimate uses, apart from what has been learned or freed in their construction, they can be displayed as panels and wall decorations in just the same way and often with more success than illustrations. It is usually the colour and pattern of a picture that strikes us first when we enter a room; if these are interesting and stimulating, we look again.

Abstract panels are often suitable for really big repeats—the type of design we see on modern curtains or carpets for a large room.

These large panels, carried to a highly finished state, are not desirable for beginners, who can enjoy themselves with full brushes and waste paper, but they are a very definite aim for those who have taken and enjoyed a full course on less ambitious patterns.

The colours used should be very free indeed—the children will have had considerable practice by this time in colour selection and mixing. All that I should try to insist upon would be the right *tonal* values, that one colour should show clearly against another.



56 Small units of design

## "DESIGN PICTURES"

The teacher will be depressed by some crude efforts in sage-green and gingers and other unpleasant combinations, but he will be rewarded by a few of real beauty and vitality. He should also have a "spent" class—too exhausted by creative efforts to be anything but easily manageable!

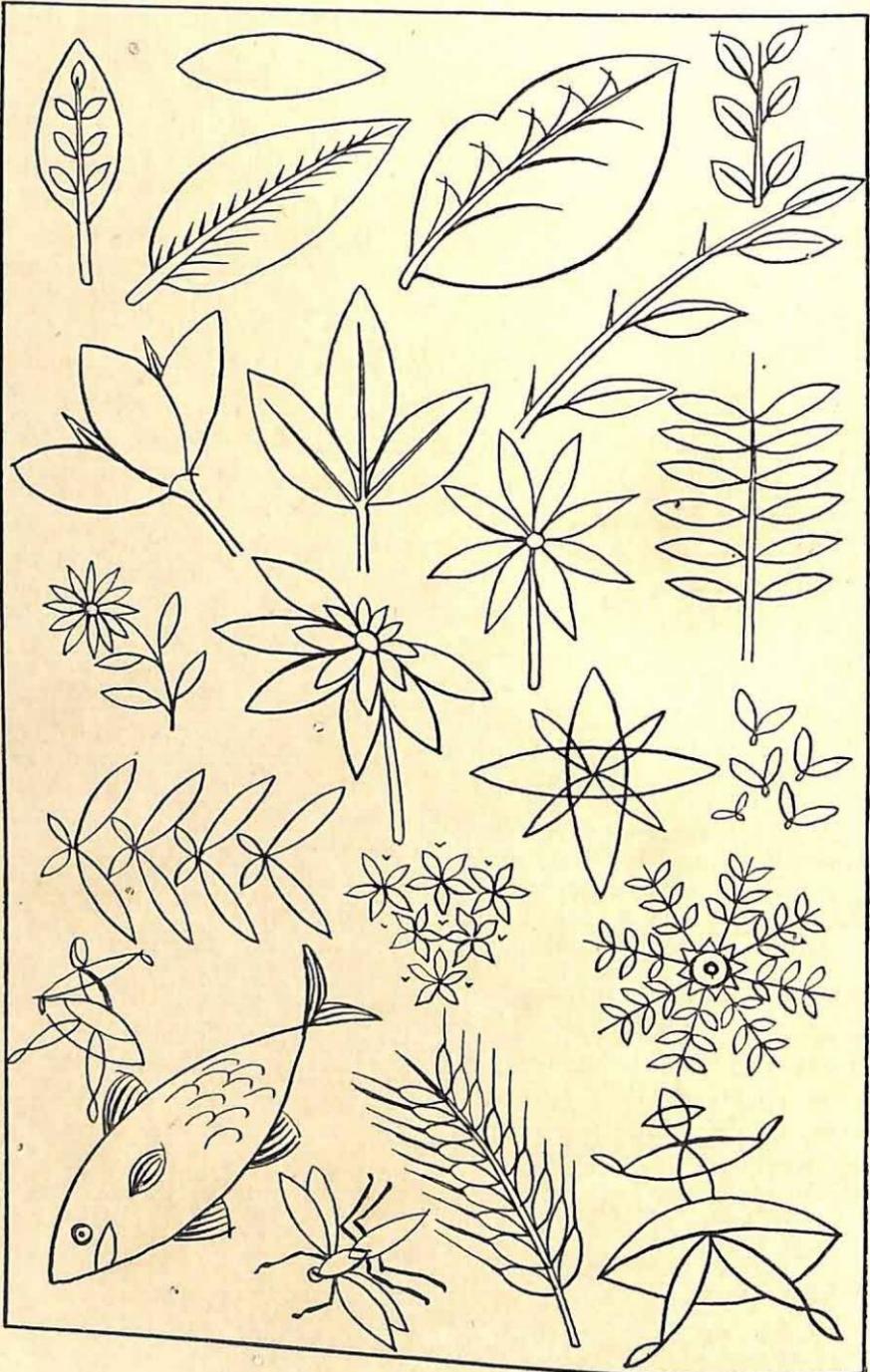
Another thing to remember in this type of "design-picture" is that things need not look "real". For example, objects need not be in proportionate sizes, you may have a large insect and a small elephant if it helps your composition or if you fancy them that way. If you are drawing a building, it is more important that its lines should make good shapes with surrounding objects rather than that they should be perspectively correct. You may have part of a flower or a leaf. If that part says all you need to say in your composition, there is no need to put more unless you wish; you will be in good company. Some of our greatest modern artists are content with half a face in portraiture. Some, again, deliberately divide their portraits into halves and put a front view into one and a profile into the other. Why not? If the second half of a front view merely gives you repetition, the artist is giving another aspect of the sitter by showing the profile in the same portrait.

By pointing this out and leading on to a study of their work, you may be able to interest your pupils in modern artists, and at the same time learn a good deal yourself from their ideas. Some of our greatest moderns are essentially primitive in their approach and the unsophisticated child mind can appreciate them. Teach your children to "discover" modern art—not to sneer at it or to pass it by.

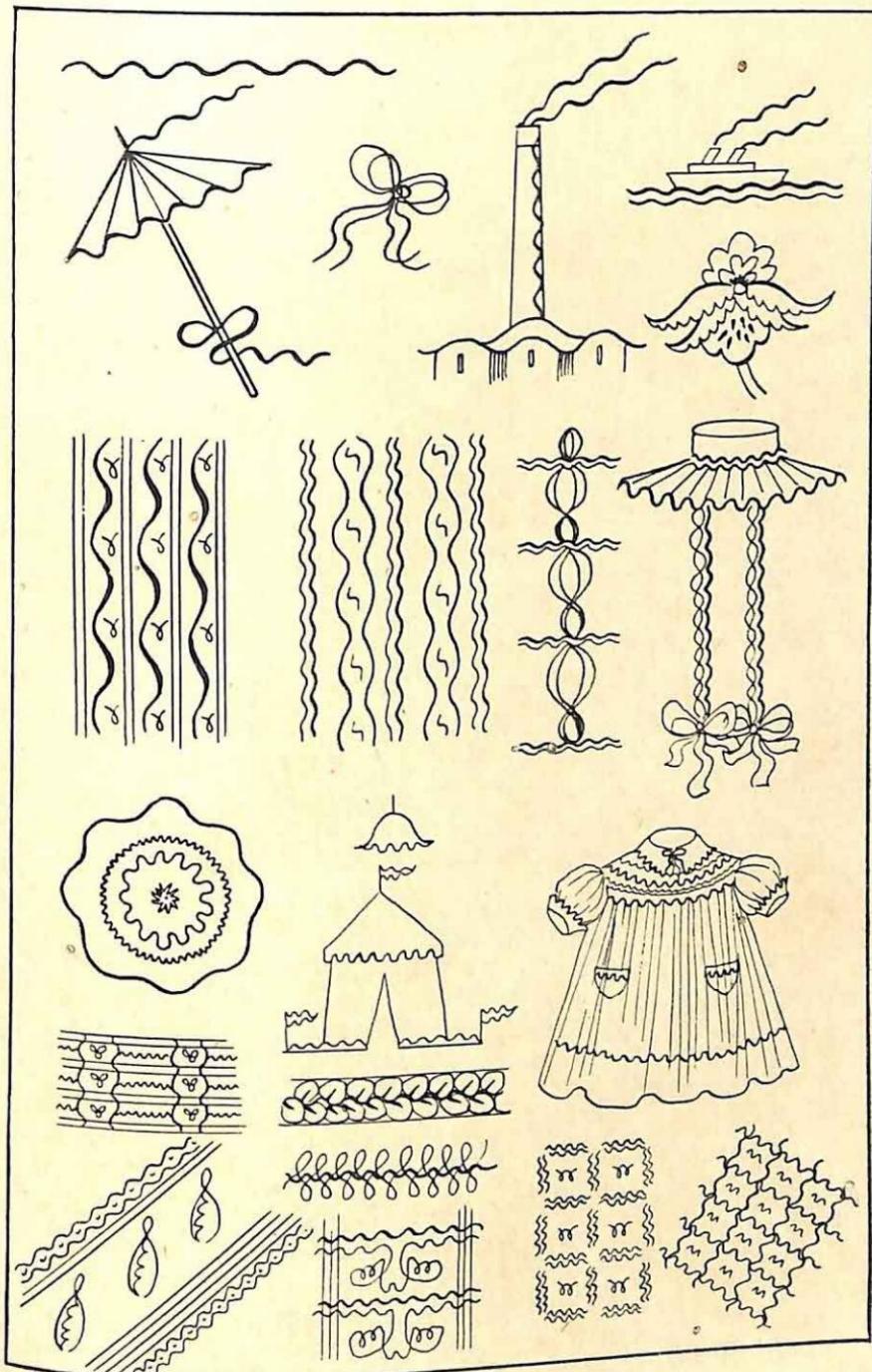
How often is the average tripper bored when he has to wait in a strange town for a bus? We hope that when our pupils become adults no waiting-time will be long enough for all they wish to explore—the art gallery and museum, churches, buildings—new and old—and the fresh and stimulating vistas found at the end of each street.

In all designs it is often forgotten that light and shade can play an important part. In the plaster casts which pupils of a past generation were made to copy so faithfully, the cast shadows were a vital part of the drawing.

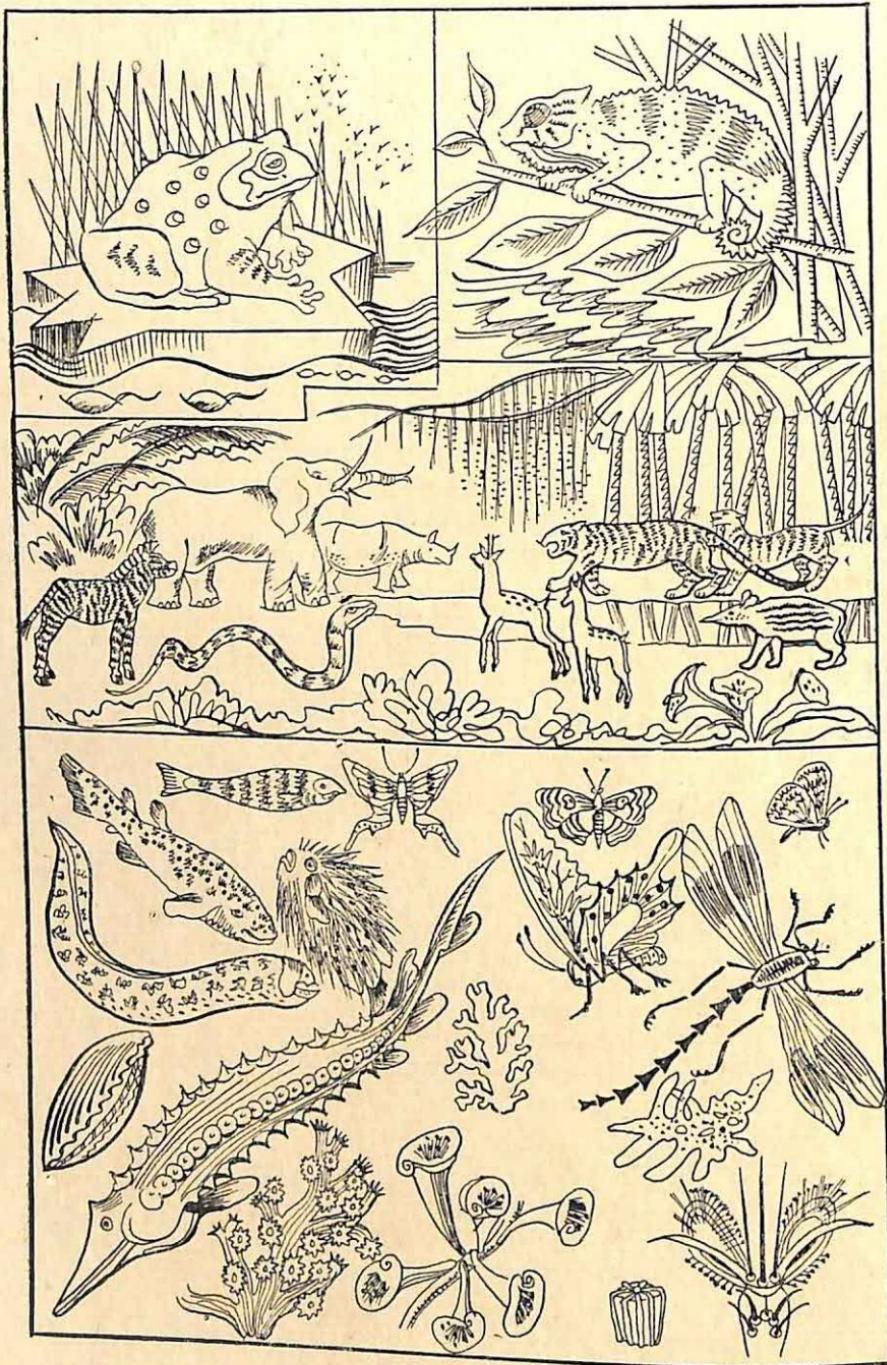
No design need consist only of flat shapes, and it will be found that many modern patterns are doubly interesting and stand out



57 The development of a single unit



58 Various combinations of a wavy line



59 Nature's endless variety of pattern and form

### "DESIGN PICTURES"

boldly without the use of striking colours because they have relief and contrast made by light and shade. If you draw a leaf and light up one side of it and then give it a shadow, you have strengthened it and made it more interesting.

A series of triangles in a simple border may be a little dull; but if you regard them as pyramids and put a darker tone on one side you have greatly increased their interest.

## COMPOSITION WITH LANDSCAPE

What do we mean exactly by composition? Almost any drawing that comes primarily from the child's mental vision or memory and not from the objects immediately before his eyes.

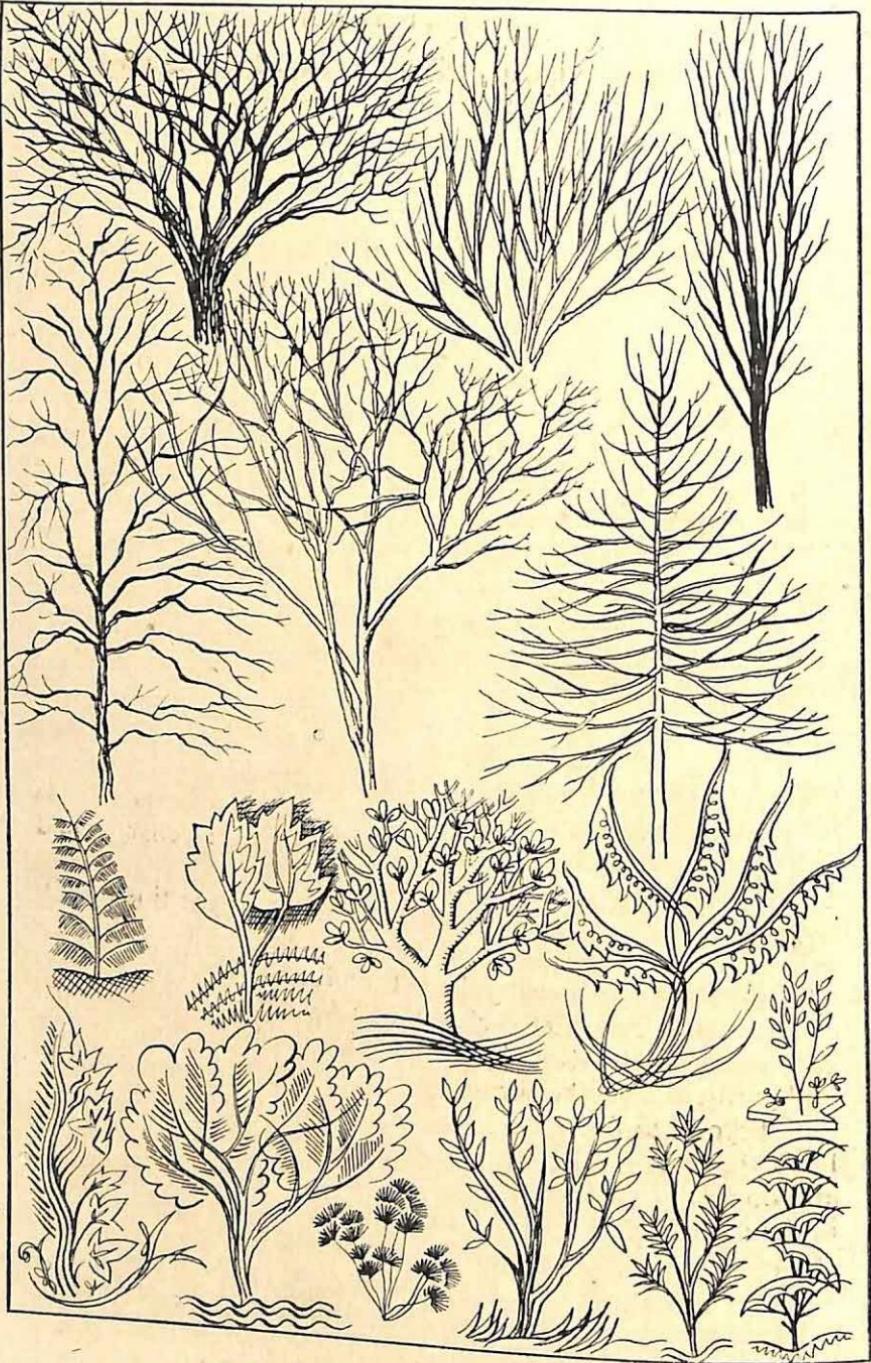
Therefore, we begin with "compositions" first, and as the pupil's knowledge grows and he needs to know more about the things he creates, then he can go out and collect that knowledge by observing what he has tried to draw from memory (11).

Let the free compositions always precede the search for reference—otherwise the newly acquired observation knowledge will take precedence over imagination and memory.

As I have said before, when a subject has been chosen and unobservant members of the class begin to look worried and puzzled, by question and answer we can discover a whole horde of possibilities relevant to that subject and the teacher should write them on the board.

A farm in hilly country offers endless suggestions (55). Hilly country is better than flat because we can imagine ourselves on a neighbouring height and considerably more is revealed. Point out to the class that we can gaze down upon its gardens and orchards and pigsties and hen-runs and ponds and fold-yards, and see the occupants of all these. Moreover, we can look beyond to far pastures and distant hills—to the lake that feeds the stream that fills the pond; to the road that winds up and down the slopes and takes the farmer's produce to market in the distant town (shown by a huddle of tiny roofs, a factory chimney and a church spire).

At this point it is illuminating to take your children to some height and show them how much more they can see. You can illustrate your point if no height is available by imagining that you are lying down upon the shore and your field of vision is



60 Natural and decorative tree forms

## COMPOSITION WITH LANDSCAPE

limited by the piles of sand and the bucket and spade in front of you and the distant horizon line of the sea. Then you can pretend to climb the neighbouring cliff or the local church tower and show that as you ascend, the horizon climbs with you and that soon your piles of sand and buckets and spades are tiny specks below and that the mounting horizon has revealed a whole expanse of sea and shore and bay and cliffs.

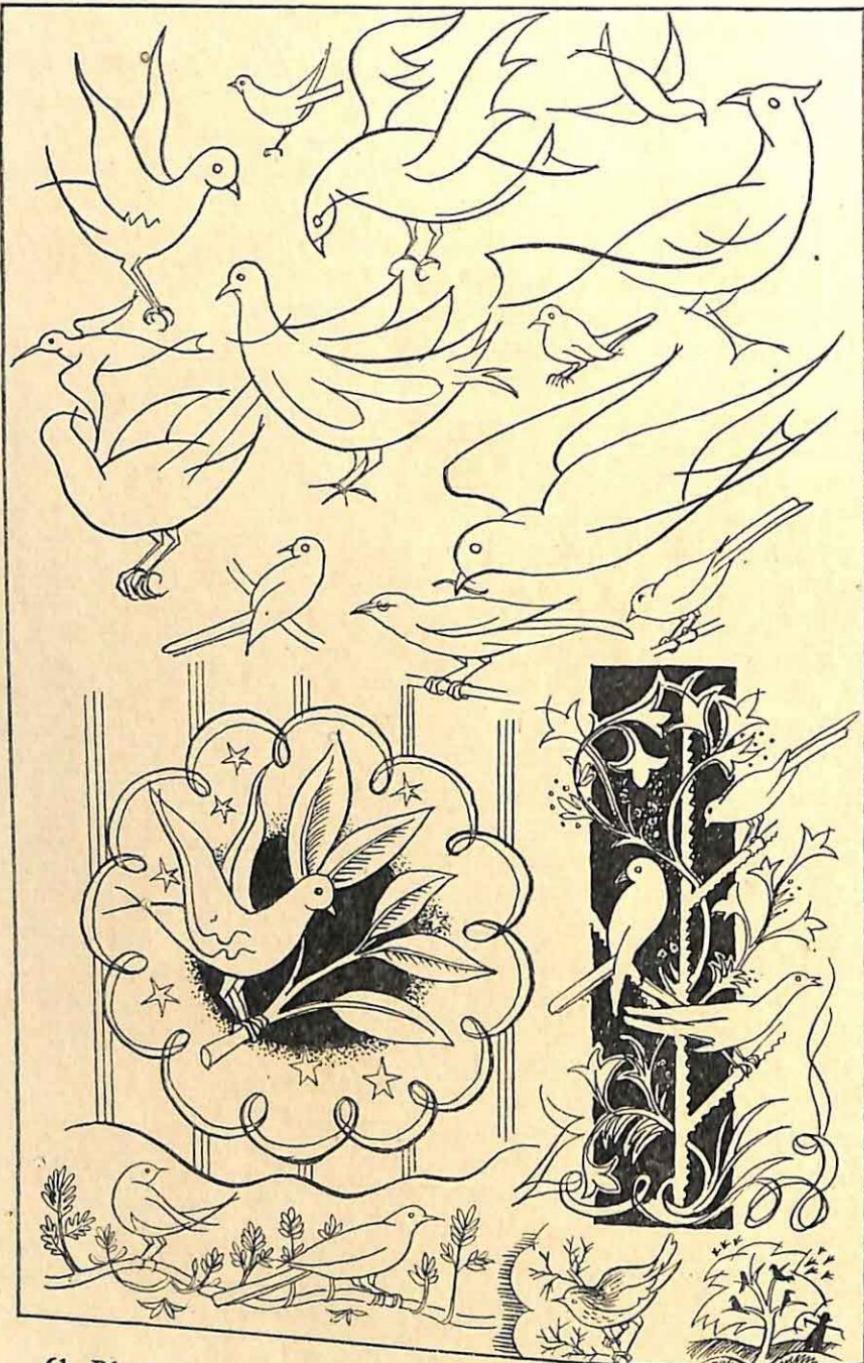
The farm-yard lesson might be followed by a lesson on drawing the seaside, where you climb a cliff-top and draw a high horizon line and put below it a harbour and a little village and a road going over a stream by a little bridge, both road and stream leading down to the sea. All this sounds quite difficult, but it isn't if the pupils are led to it gradually and helped over their troubles as they meet them.

There is opportunity for the beginnings of perspective here. When a pupil says, "I can't draw a house when you look down on it", show them what a box looks like in a similar position and ask them to try to put a roof on it. Lay a dark cloth over undulations of paper or objects and put a broad band of lighter cloth or tape or paper running up and down over these undulations. Show the class what happens to it and discuss how a road would follow the curves of the hills which it traversed, sometimes disappearing from view and reappearing later in an unexpected place and looking narrower.

This is the modern way of teaching perspective—showing pupils "how things look" and why.

I seldom limit the colours in work of this kind, only suggesting that good effects (and often better) can be found with few colours rather than many. If I limited the style of the painting or the number of colours too closely I should fail to get so many varied compositions. The only drastic step which I sometimes take in landscape composition is to exclude the use of green for an occasional lesson, just to curb those obstinate spirits who refuse to consider any other aspect of nature's favourite colour.

Similarly, I think it unwise to lay down any rules about composition. When I was a young art student I was very solemnly taught certain binding regulations. "The horizon must never divide the paper in half; the road (or path or stream) must never be central; all main lines must lead to a definite



61 Rhythmical simplifications of bird forms from museum studies

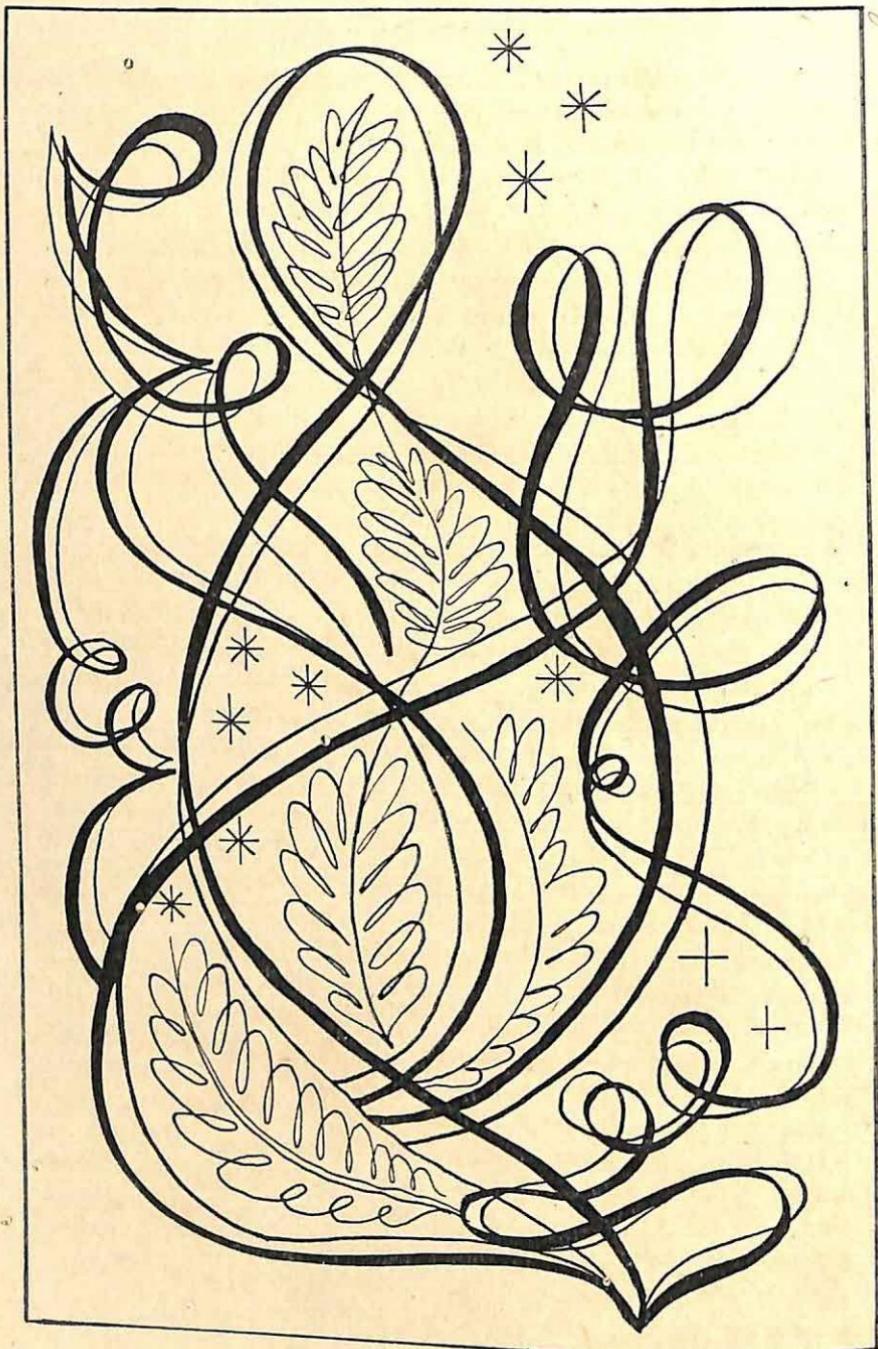
## COMPOSITION WITH LANDSCAPE

centre of interest; if you have a fence or wall across your paper it must be broken by a gap or open gate" and so on! The result was that I learned to look only for one type of composition and resolutely refused to consider any aspect of the countryside that didn't obligingly regiment itself according to my book of rules. It was with shocked delight that I began to visit modern exhibitions and to discover that some of the most thrilling pictures did all the wrong things!

Now I make suggestions only. If a child is dissatisfied with his work we try to find out between us where it might be improved. Would the picture be better if it were smaller? Has the pupil said all that he found most interesting in that particular patch on the left and is the rest just padding and therefore unnecessary? Is the picture so much alike all over that your eyes don't know where to rest? Should that farm-house in the middle be strong and interesting and have a road leading to it so that we can settle comfortably there? Haven't you tried to fill too large a piece of paper with very small things so that they are scattered? Could some of them be made larger and others left out? If your picture seems to be slipping off the paper with nothing to hold it, could you put something large and solid in the foreground to give it base and strength? If this solid strength in the foreground (perhaps rocks or a cliff or a bank of sand) is made strong but not detailed, it will help to throw back your middle landscape and to make it more interesting—to give it distance and to light it up.

Teach your pupils to look for light in pictures. It is the glory of sunlight, the radiance of the moon, the brilliance of the skies which give delight and life. If we look at an exhibition of good pictures—whether ancient or modern—it will be seen how important a part the illumination of light plays. Those dull and muddy attempts in uninspired shows of amateur art are meaningless because they have no light, no translucence, no power to attract. They are as sad as a foggy day without the exciting possibility of an unexpected change or a chance meeting in the gloom. When the sun shines the whole aspect of the day is changed; there is rich variety between light and shadow, between the illuminated high-lights and the deep, dark depths.

"Let there be light" is far more vital in landscape painting than any set of rules which curbs the exploring spirit.



62 Star and leaf pattern drawn freely with two brushes tied together

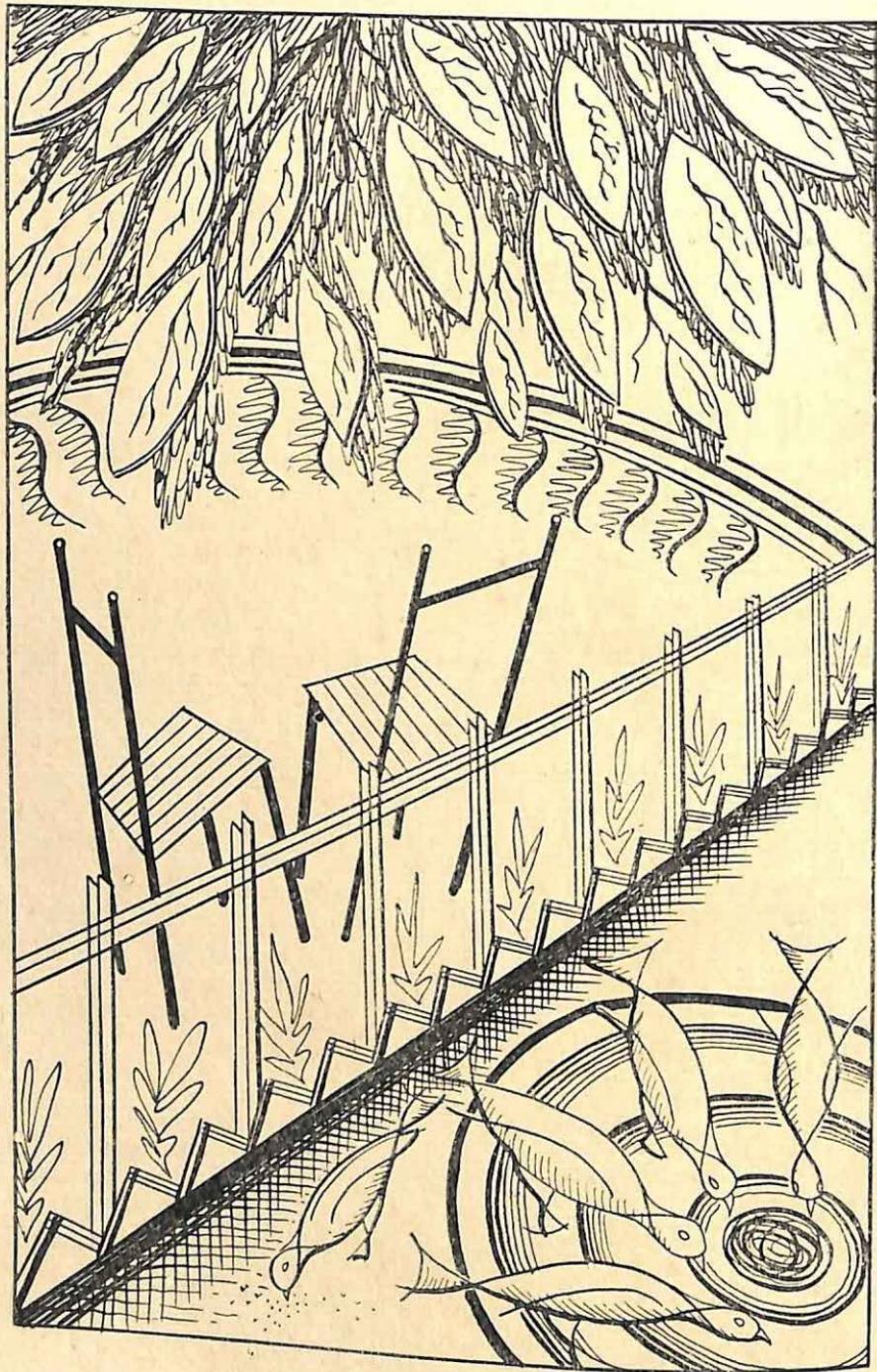
Remember that no white, however thickly applied afterwards, can equal the brilliance of the untouched paper left to scintillate in small patches of brightness among the colour. As the children progress and begin to worry about "how to make things show up", suggest that they try putting in their darkest parts first so that there is plenty of scope for lightness later. This is helpful with some children who begin to paint "just anywhere" in their pictures and then find that they can't get their darkest parts dark enough without becoming muddy, and so their painting becomes "all-overish" and lacking in points of interest and high-lights.

All this advice follows when the pupils begin to wonder how and why their pictures do not please them. In the first stages they should simply enjoy the fun of invention and the joy of "messing" with paint. Worrying about their effects come later as they progress.

In the same way that free designs followed meticulous ones, "free" compositions or landscapes may follow the detailed ones such as the farm. Free compositions strive to catch the mood of the subject rather than its detailed parts. Subjects such as "storm", "sunshine", or "mist" suggest the moods of nature rather than the efforts of man (27, 72). Imaginative subjects of this kind appeal very much to some children and give them great scope for their powers of expression. They are also suitable subjects for direct brush work, for experiments in "wiping out" with sponges or bits of cloth or the palms of the hand, or for "rubbing in" effects of fog or shadow or mist with dark crayon or light chalk or paint scraped on harshly and drily with the brush so that it leaves fragments of the white paper to sparkle and scintillate. This is a trick employed by many artists in water-colour.

There are varied exhibitions held in every art gallery. Take your children to those of interest, show them how differently artists "see" similar subjects, what mediums they employ, how some pictures are full of light or rich depths, how some water colourists "float" their colour on the paper, others "scrape" it on leaving tracts of uncovered paper, and others again employ body-colour or what the children call "poster colour".

When inspiration seems to run dry and rather similar work is being produced, look through copies of *The Studio* until you find



63 A design picture, "In the Park"

## COMPOSITION WITH LANDSCAPE

an interesting group of landscapes and seascapes or figure compositions from some modern art gallery. They may be in tone with perhaps only one colour reproduction, but they will all have something new and interesting to say. Show these to the children; discuss how each artist appears to make his picture: how some paint strongly, others are very delicate; one artist even puts an outline round everything to make it show up.

The children should not be allowed to copy from any of these but should think about them, browse over them and absorb something of the artist's fresh outlook into themselves.

This is the time, too, to take them out of school and allow the fortunate country children to see their lovely surroundings, and to put something of those glorious skies and spreading fields and boundless hills on to their papers—each in his own way—not striving after slavish copying of every detail seen by the eye. Ask them to look for a long time, to "feel" the scene before them and then to put down their feelings on paper.

Town children can be shown, or can discover for themselves, the wonderful effects of smoke and sunshine discussed earlier in this book—they cannot hope to feel quite that lifting of the spirit that the open country gives, but they can find a more conscious delight in discovering colour in the smoke, pattern in the lines of roofs, pictures in the chimney-pierced factory silhouettes and interest wherever the eyes roam (3, 4).

Fresh inspiration for composition lessons can be discovered everywhere, and there is an opportunity here to link up with other school lessons.

"Arctic" scenes proved very popular indeed and correlated with the geography lessons. The pupils told me what they had learned about the arctic and I wrote down the details on the board. We discussed the "atmosphere"—the coldness, moonlight and sunlight on ice, the pattern of melting snow on the mountains, of broken ice on the lakes, the jagged silhouettes of icebergs, and above all, the magnificent scintillating fires of the aurora borealis in the sky. It was amazing how differently these items could be visualised and painted. We had over forty compositions in one morning—all original, all interesting, and each one quite individual.

Similarly, the children had a lesson on Mexico and we



64 A design picture drawn after studying a pond

## COMPOSITION WITH LANDSCAPE

decided to illustrate the atmosphere of this colourful land in the art class.

In this case, they had already seen a *Puffin* book on the subject, and perhaps this influenced them a little too much as one boy rendered an almost perfect memory drawing from one of its coastal scenes. We discussed the life and habits and dress of its people for a few moments and then unleashed the class, which produced quite a riotous set of drawings, though almost all of them had a strongly romantic "film" flavour.

Another lesson which I give several times in the school year is the "describe and draw" picture. There are always groans when this lesson is suggested because of the hard work involved, but inevitably deep satisfaction and keen excitement follows as the lesson draws to a close.

I describe with infinite detail a picture—preferably an old master or a classic—likely to appeal to the majority of the class. For example, girls would not appreciate "The Fighting Temeraire" nor the boys one of the more fanciful pre-Raphaelite conceptions, but all find interest in the Dutch interiors, and historical costume paintings and the detailed landscapes of the countryside. I try to choose pictures rich in incident and strong colour.

It is surprising how difficult it is to describe a picture so that the whole class can form a mental image. I should advise the beginner to practice first at home and to form a very clear image himself of the chief characteristics of the picture he intends to present to the class. The description at the beginning of the lesson takes some time and it is vital that he should hold the complete interest of the class. Some of the children will begin to scribble as the description goes on, and there is no reason why they should not as this is not a lesson in memory drawing. I find myself answering questions and supplying further details throughout the afternoon; the children cannot be expected to build up the whole of the picture in a few brief moments. They will want to know more as their construction advances. This is a very long and interesting lesson but few want to stop when the time comes, and it is a very exciting moment for everyone when the drawings are spread out and then compared with the original (69, 70, 71).

It is very rewarding for the teacher to see a large group of



65 A design picture suggested by a visit to the circus. The straight lines and curves are carefully planned

## COMPOSITION WITH LANDSCAPE

drawings having the same features and the same colour schemes and yet all different. They are in no sense copies, as the original was not first seen by any of the pupils—all are the expression of individual mental images.

It is very interesting to notice that nearly all left-handed children make their "describe and draw" pictures the opposite way from the original. They say that it "hurts" to do it the other way. Those who draw it the correct way round often say that they knew it was right and so they did it, but it would have been much easier to do it the other way.

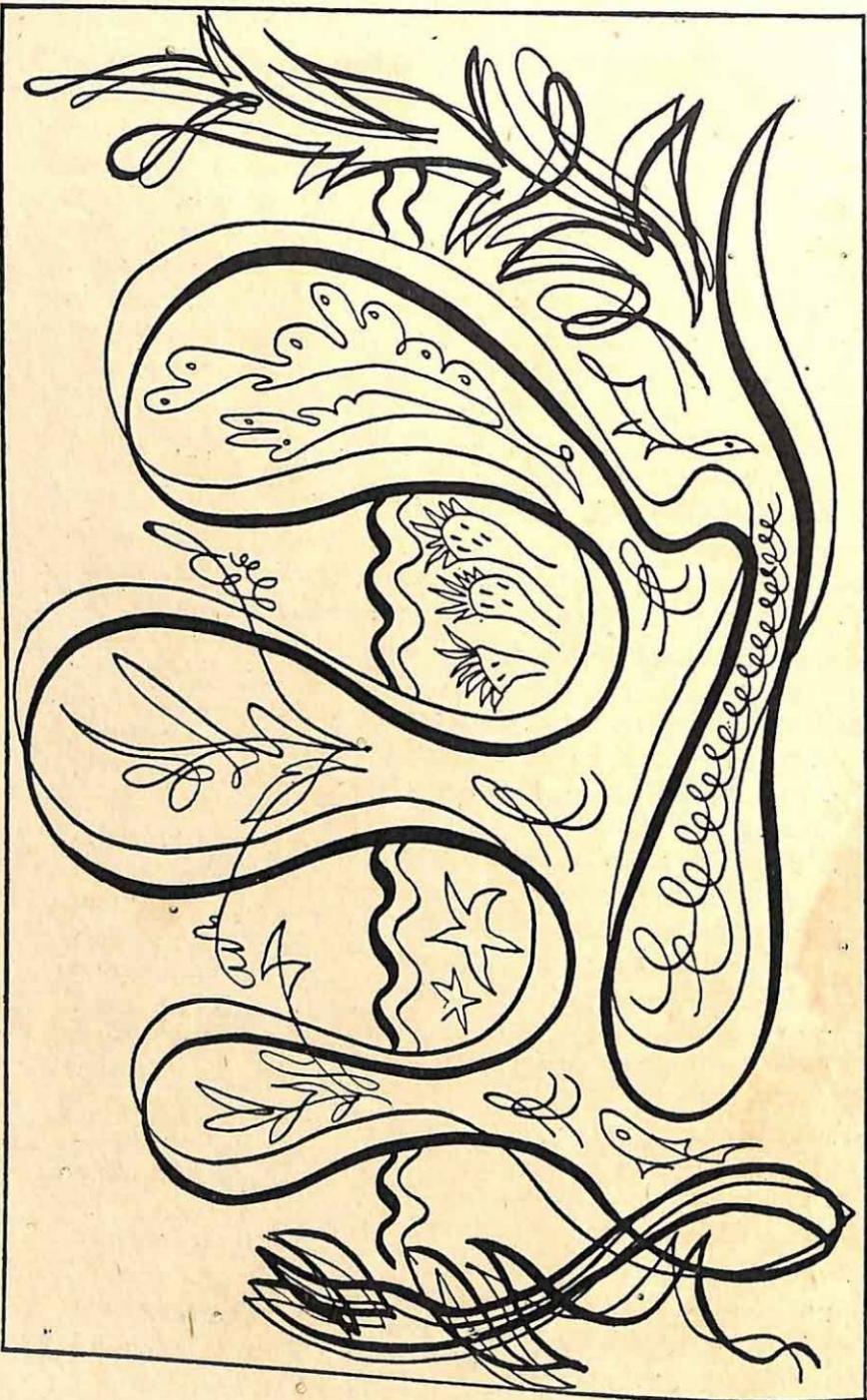
## FIGURE COMPOSITION AND ILLUSTRATION

Every child wants to try to draw figures even if he complains bitterly that he can't. This, of course, is later in his artistic development. In his very early stages he will draw "stick" figures armed with toasting-fork hands with great enjoyment, but as his sophistication grows and he looks at magazine illustrations and photographs he realises that his own efforts don't express all that he wants them to and the average child of eleven or twelve will soon cease to draw figures at all except under compulsion.

This is a great pity. Even if he draws only to please himself, the child who puts figures in his work will find a whole new field of interest—he can attempt illustrations, caricatures, comic strips, humorous drawings and perhaps a likeness of his friends (or enemies!). I have found that children who refuse to attempt figure drawing and are gradually persuaded to do so, experience a sudden feeling of confidence in their work. Some of them do considerably better than those who think or have been told that "they're good at figures" and who consequently scribble down the same "fashion-face" or the same funny men over and over again without bothering to refresh themselves from life.

After a series of free expression figure compositions, in which the pupils are invited to draw "Carol Singers" or "A Group of People from the Bible" (26) or "People in the Street", some of the pupils sail far ahead but others sit gloomily over their work and complain that "they can't think of anything" or that their

66 A design picture, "Under the Sea"



## FIGURE COMPOSITION AND ILLUSTRATION

pictures "don't look right", others again have put in a few isolated figures in conventional attitudes and say that they don't know how to "fill up the picture".

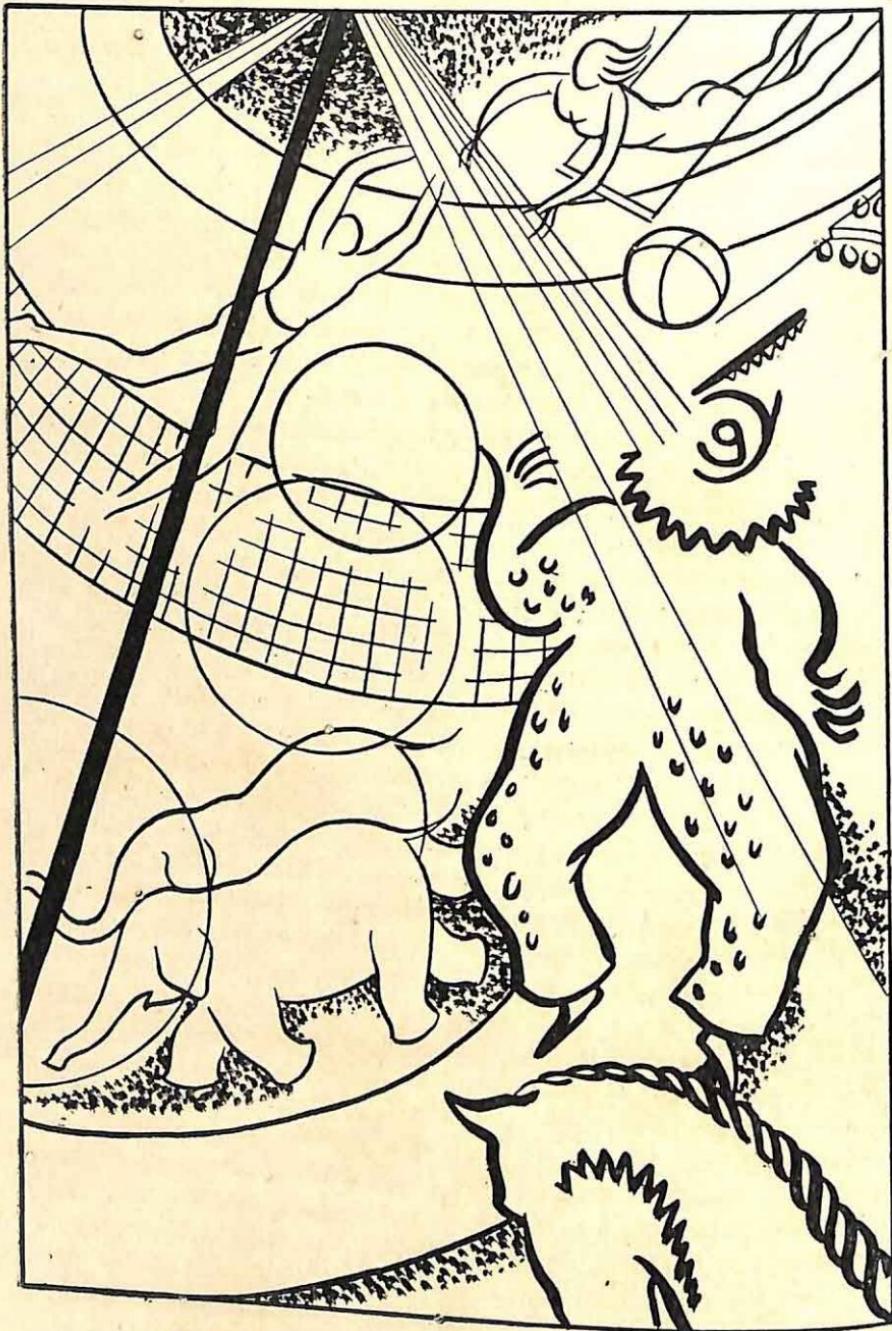
Here comes the opportunity for a brief lesson in figure composition. Even quite experienced children are always willing to draw a sheet of "stick figures" in various attitudes and a whole series of actions. No one is afraid to attempt this, but I like to carry the stick figures a stage further. When a dozen or so of pleasant variety have been produced, invite one of the boys (preferably a solid one, if he's not self-conscious about it) and demonstrate to the others *how solid* he is.

Tie pieces of tape or elastic round his limbs and his waist and his brow. Show what happens when he alters the position of his limbs or bends his body or lowers his head. Show how the encircling tape looks flat when the limb is static on the eye-level, but how it assumes an elliptical or circular appearance when the position of the limbs alter. Explain that the label which is attached to a jam jar no longer looks flat when the jar is tilted or put considerably above or below the eye-level.

Now ask your pupils to scribble alongside or over their "stick figures" so that they are no longer sticks but little scribbles of solid form. There is no need to elaborate these—we don't need features or fingers at this stage—just the general shape of the head or the clenched fist. A little solid scribble indicative of form rather than flatness is all that is needed (73).

Then suggest that your pupils should scribble a group of little solid figures, preferably in action. "Children playing ball" is a suitable subject for this and stress very strongly that you don't want any detail at all yet. In fact they can scribble a solid mass at first with little squiggles indicative of whirling limbs jutting from the mass, and the ball in the air overhead. It is *movement* and *action* as well as solidity that you are striving for at the moment (74).

Every teacher knows what the unguided and unimaginative pupil will produce if he isn't shown how to draw the "suggestion" of figures rather than the figures themselves at first. The pupil will draw one stiff little figure advancing in profile from the extreme left of the picture and another almost identical figure similarly occupied on the right and a mysteriously pendant ball in the air between them. No real interest, no movement, no



67 A spontaneous treatment of a circus theme

## FIGURE COMPOSITION AND ILLUSTRATION

action, nothing "alive", and a howling blank of paper between the two principal contestants.

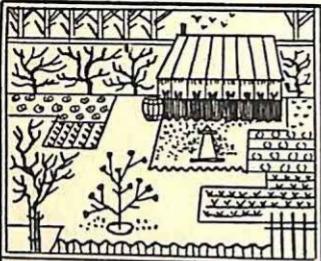
"Please, sir, I can't think of owt else ter put in!"

There are all kinds of old-fashioned rules which I was taught about figure composition in the same way as landscape, such as "Never group your figures evenly; if there are two on one side put three or more or less on the other". "Never have your interest central, but everything must lead up to the central figure", and so on. I think that no rules of this kind should even be breathed when teaching children. It is their unconventional approach, their unique compositions and their unhesitant and breath-taking flouting of all established laws of picture making that give their work such richness, variety and charm when they have the talent to express themselves with entire freedom.

But the great proportion of senior children have not this talent or have become afraid to use it, and it is these particularly who should be encouraged to attempt those rich scribbles so suggestive of the movement and the massing of figures and to build up a suitable background for them.

For example, the boy who can't think of "owt else" might have his main scribble of figures fairly central with a couple of detached scribbles (boys from a neighbouring street) bearing in from the left and a small agitated scribble (little sister left out of the fray) dancing frantically on the right.

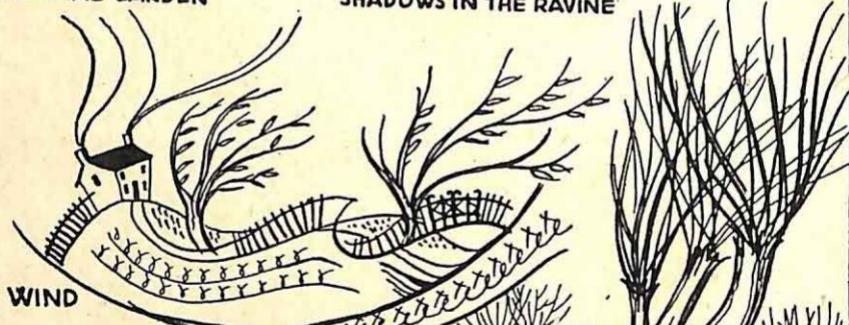
The conventional view of the street in which they are playing is very dull; straight line dead horizontal for pavement edges, row of evenly spaced doors and windows behind. Show what happens when you view a street from an angle and preferably from a little above—perhaps a first-floor window. Show how the lines of kerbstones and flags and doorsteps slant away across the composition, appearing to approach closer together (the beginnings of perspective here) and to make interesting pattern. A good deal of doorway and step and perhaps a scribbled figure looking out can be shown on the nearest house and as they slope gradually away, less and less of each doorway can be seen until perhaps there is merely a bottom step and a pair of feet on the last one. In this way, interest in variety and different view-points can grow as well as a gradual knowledge of "how things look" and why—the essential elements of perspective, and all that is necessary for children to know (80). You



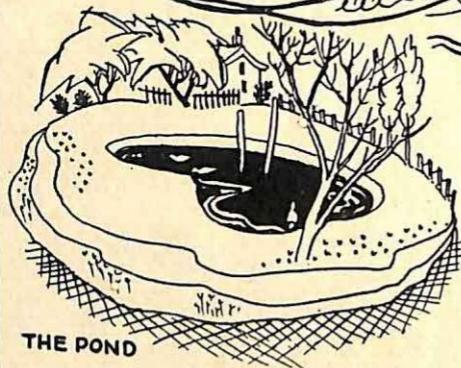
FORMAL GARDEN



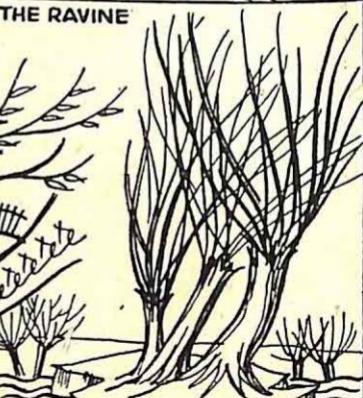
SHADOWS IN THE RAVINE



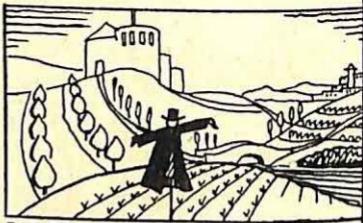
WIND



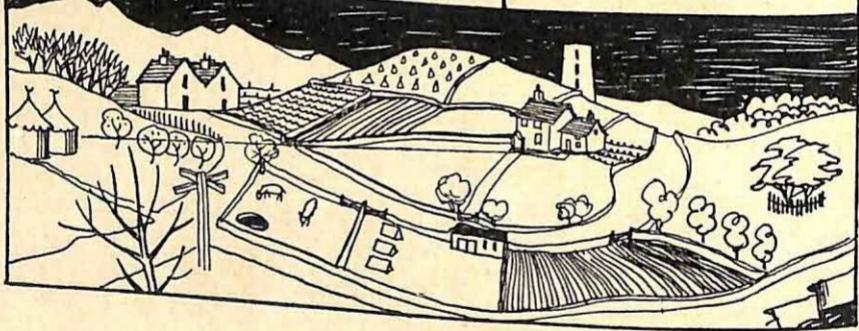
THE POND



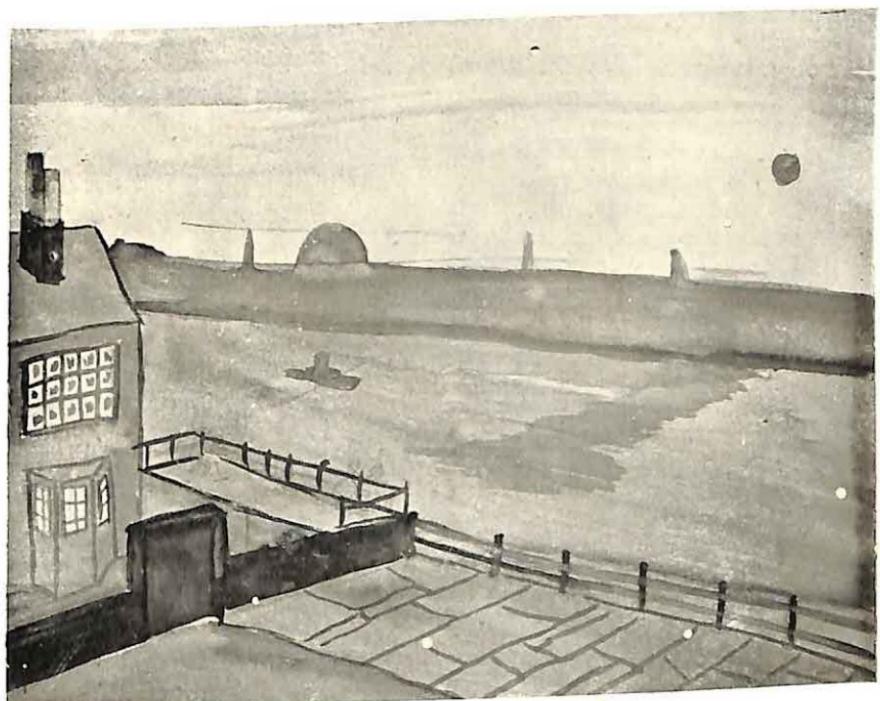
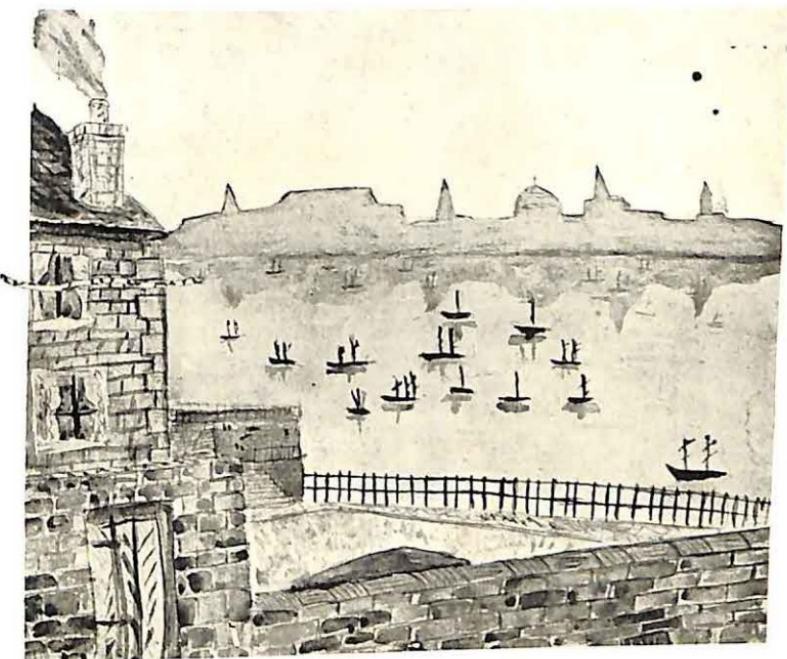
WILLOWS



PATTERN OF FIELDS



68 Pattern in landscape



69, 70 Paintings executed after listening to a description only of  
Canaletto's *The City from Richmond House*  
(See page 95)



71 A "Describe and Draw" picture. Painted after hearing a description only of Pieter de Hooch's *Woman Peeling Apples*  
(See page 95)

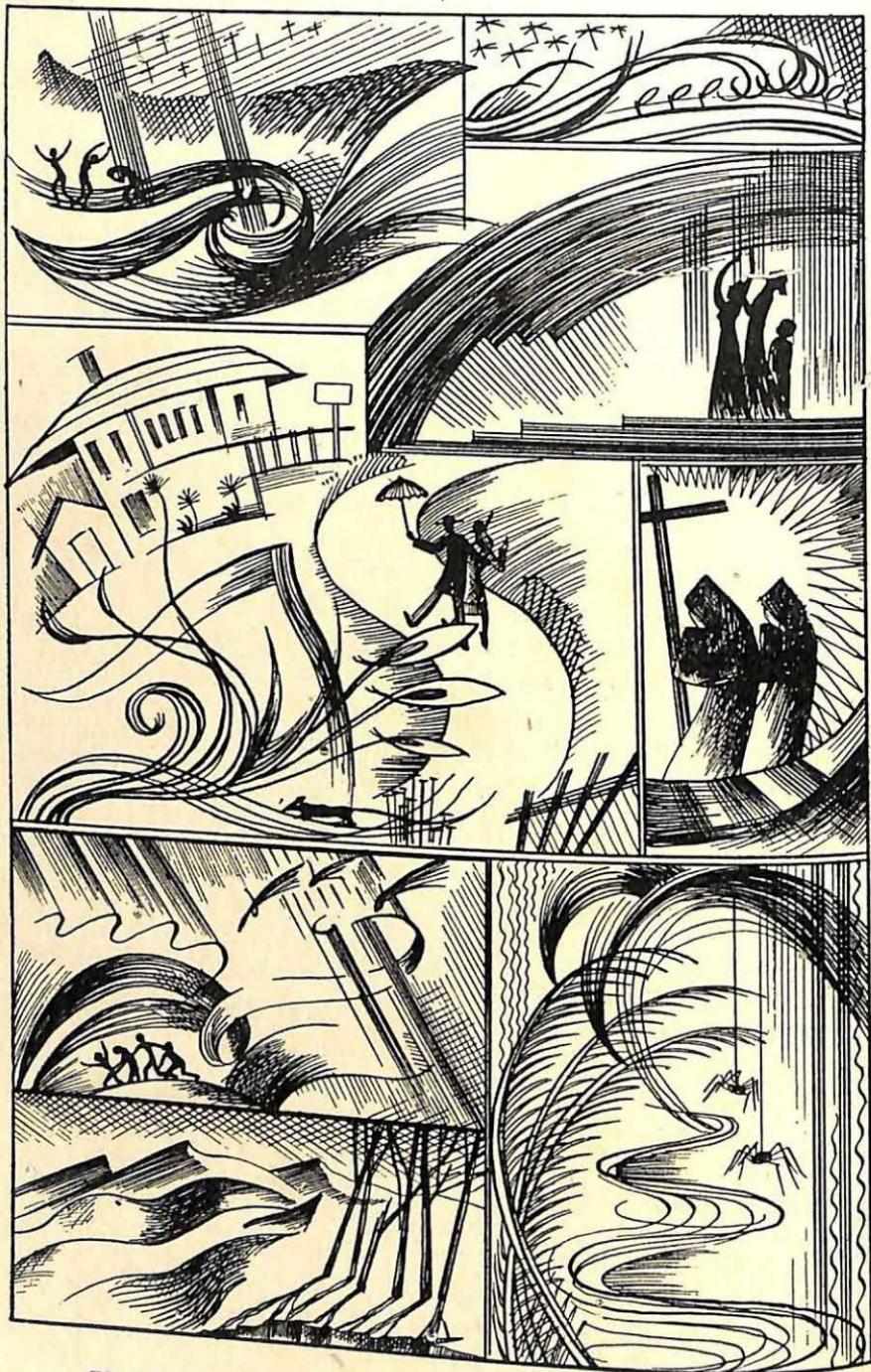
will find that if you give children a "set" lesson on perspective, with an eye-level, a view-point and a centre of vision, all their subsequent pictures will be horribly and perspectively correct and yet look most monotonously unreal. When children tackle a picture and study the laws of perspective first, the natural look of a scene is lost. All lines appear to be vanishing rapidly to a given point, without the naïve charm of Uccello's famous battle piece, and very ordinary sitting-rooms take on the appearance of a huge factory—like rooms with small bits of stiff furniture peppered about at regular intervals.

A child should be shown that when he draws objects in a room or a street or anywhere else, they *overlap*. One object is in front and therefore large, others occur behind the front one and are partly hidden by it and look smaller. In this way the picture is pulled together and becomes a group instead of a series of small and isolated units.

Shapes may be scribbled in with a soft pencil and paint at first, without any suggestion of definite detail. For example, a football match might be shown by a very active and huddled group, with more isolated scribbles hurrying to the scene, as in the "children at play", and straight dark rows with blobs of white for faces to represent the stands of spectators behind. It is the *effect* of a football match for which we need to aim until the skill to show details has developed.

In between the figure composition lessons I give frequent "life drawing" sessions, where the pupils pose for each other for fifteen to twenty minutes. Always there is great anxiety on the part of everyone to be "the model", much eagerness on the part of a few to draw rapidly and keenly, and much diffidence on the part of the majority who are afraid to draw figures (5, 6, 7).

It is astonishing how quickly even the least interested will improve by drawing from life. There is something about a life class which encourages hard work and fierce concentration. I always point out to the class that the model is giving them his time and it is only polite to show that they intend to use every moment of it and not waste it in chatter or personal remarks. I have known a whole double session when there hasn't been a word spoken except between changes of model, without any admonitions on my part. There is something very entralling about life drawing and all children feel it quickly.



72 Free compositions catching the "mood" of the subject

## FIGURE COMPOSITION AND ILLUSTRATION

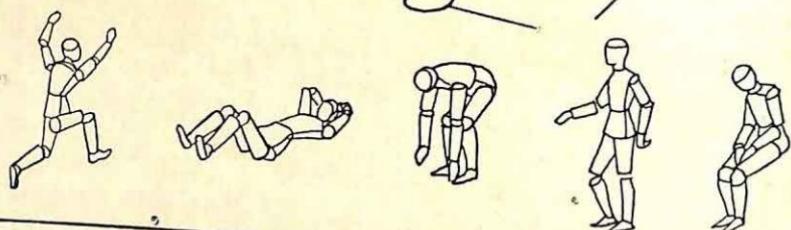
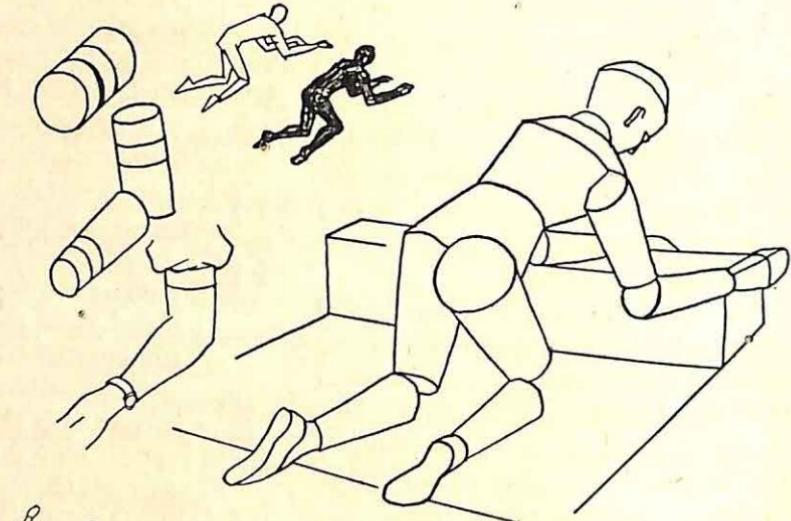
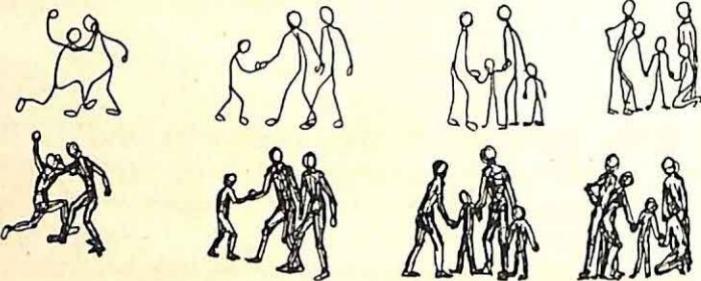
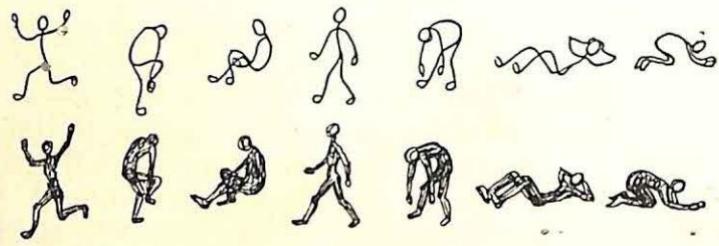
They should not be asked to draw more than they can accomplish. Again, it is the general position of a figure and its limbs for which they should aim at first and also the light cast upon it, which gives it solidity. When details of the face are attempted too soon, the drawing looks grotesque and the child is disheartened. The general shape and attitude of the head should be attempted in the first place, then the position of the features can follow, using the tape or elastic which shows they are not flat.

A lesson in modelling should be linked up with every life class. It is so much easier to draw with some confidence when one knows that the eye is spherical and the lids are made to enclose this sphere; that the nose and ears jut out from the face and that the line of the lips follows the round curves of the front jaw. When a child has learned to "feel" a face within his hands, he will find it so much easier to draw it.

Some pupils will never reach the stage of wanting to put the features in their drawings. This doesn't always mean laziness; it is often an honest feeling born of knowledge that they can see but cannot yet express "how things are made". Never rush these pupils. Encourage, but if they are still reluctant, don't hasten their development. If they put in the details before they are ready, just to please the teacher, and then find they have "spoiled" their drawing, their confidence will be shaken.

By frequent life classes, by asking someone to pose for a position when a pupil needs help, by taking the class to draw and sketch people about their daily business, and by asking the children to bring to school sketches of members of their families at home, the technical skill of the class will keep pace with their increased desire to draw.

When the pupils first begin to sketch moving figures from life they will complain bitterly that they "won't stand still". Encourage them to be content with a very little bit of a drawing if it is a truthful bit. If they have drawn only a hat and the figure they are observing assumes an entirely different position, encourage them to abandon their drawing and begin another of the new position beside it and so on. None of these may ever be finished, but they will be truthful shorthand notes of "real" people, and sometimes one of the original positions may be



73 Stick, scribbled and robot figures

caught again and a little more added to some of the first sketches.

In the midst of all this drawing from life never forget that some pupils find a deep satisfaction in less matter-of-fact work. The fashion-conscious girl may be encouraged to stage some of her airy flights of fancy in the realms of poetry and history rather than in contemporary fashion. A girl of this type who doesn't like drawing from life, who unconsciously and perhaps mistakenly feels that she doesn't need it and therefore resents it, may be diverted to scenes of real artistry with poetic little figures in lovely clothes among dream-like settings.

It is probable the girl's inherent stirring for romance which makes her seek it in exotic garments and unreal figures. She may find much happiness in illustrating other people's imaginative work in plays and poetry.

Similarly, the boy—illustrator of gangster films—may find rich reward in stirring descriptions of historic events, in the best war poetry and in the colourful imagery of Shakespeare and the Bible. The potential illustrator need never be without a subject, and sometimes when an "arty" pupil says, "I don't want to do any of those things—I just want to draw what I like today", then waive discipline for once and allow him to draw just what he fancies at the beginning of the lesson when his energy is fresh, instead of as a reward at the end of hard and, perhaps to him, boring work.

For the best "free" or imaginative work, the hand and eye need gradual discipline, but the inventive part of the mind should remain completely unfettered. It is not easy to introduce this atmosphere into a large class of necessarily disciplined children and only the deeply enthusiastic and intuitive teacher can do it, but it is worth all his efforts. When it has been achieved, the class is held within its own profound interest; striving for discipline and the necessity of "keeping busy" is past.

### OBJECT DRAWING AND ITS APPLICATION TO POSTERS

Some schools never teach object drawing nowadays. We do. We think that in spite of all the freedom, all the expression, all the imaginative work that is so popular at the moment and which



74 Movement and action in groups, beginning with a scribbled suggestion

## OBJECT DRAWING

does indeed liberate the mind of a child, there is the need sometimes to get down to a bit of really solid drawing recorded from minute observation.

After several sessions of drawing "straight from the mind", we produce the good old "stand-bys"—the tools of sound construction, the pots of good shape, the pieces of drapery for colour and useful backgrounds, the never-failing big feather for its lightness and airy texture (so right for a bit of fine pencil drawing), the little statuette for its high-lights and interesting drawing, the fruit and flowers for their colour, the plate for its ellipse and decorative value, and even (shades of the old-fashioned "art" courses) the rectangular base or piece of paper, to set the whole group in its place and make sure that each object is standing flat. It sounds so dull, so regimented, so old-fashioned, but—believe it or not!—the children enjoy it!

Of course, we never produce a large collection all at once. Normally we exhibit one pot, or two at the most to begin with, and we set up a different one for each little group of three or more pupils so that each really sees what he is drawing and is not squinting half the time across the room to see how the handle joins on. We like our pupils to handle and get the feel of what they see so that they have a true conception of what they are drawing. This leads to a few squabbles—"Aw, he's moved it!" "It's not in the same place—I can see t'spout now and I don't want to!"—but it is worth it.

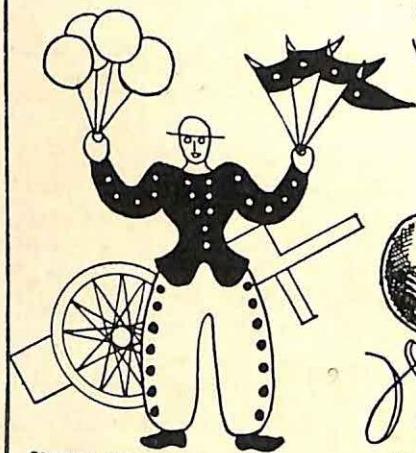
Freedom of handling is desirable in object drawing. The shapes are so restricted that the pupils should choose their own method of interpretation. In the big bold shape of a large pot free painting seems best, with little guidance as to how it should be applied. Let the pupils find out for themselves how to handle the colour and to see whether they prefer it thick and poster-like or in translucent water-colour washes. It is surprising how boldly a pupil will sweep in the shape of a pot after a few brief lines of preliminary drawing. It is as well to glimpse each drawing before the paint is applied and to offer brief guidance if the ellipses are incorrect, the pot lop-sided, or the handle clumsily attached. The pupil will undoubtedly see these mistakes for himself or be told by a friend when the drawing is finished, but it is disappointing for him to discover them when it is too late to alter them.



STRAIGHT LINES



CURVES



SMALL CIRCULAR MOTIFS



SCROLLING CURVES



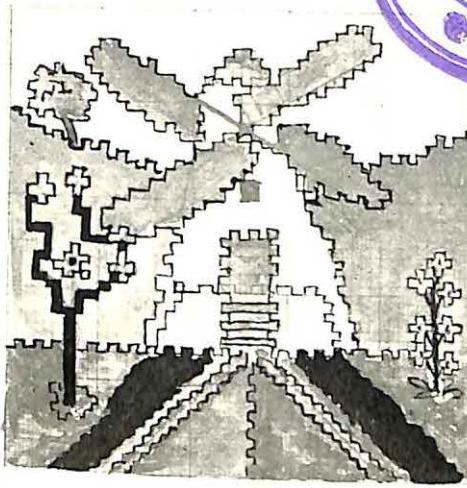
FORMAL ARRANGEMENT



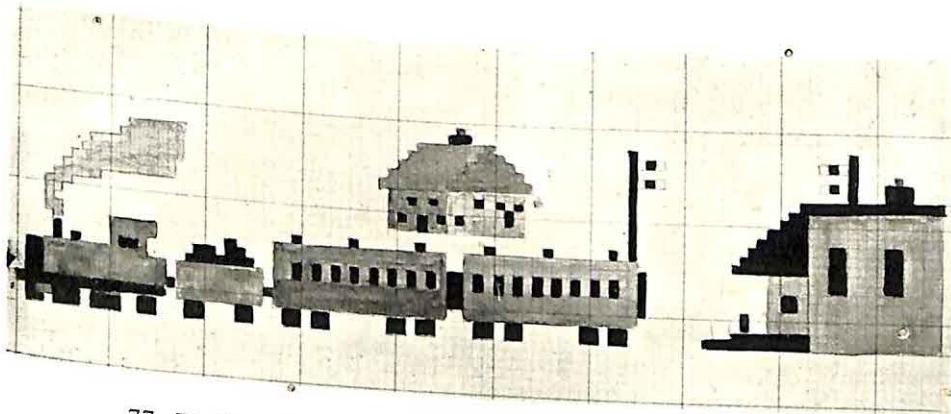
CARICATURE

75 Figures can be part of a pattern

## DESIGNS FOR CROSS-STITCH EMBROIDERY



76 Built up from a free drawing on squared paper



77 Design planned to conform with the squared paper

(See page 119)



78, 79 Designs for Initial letters based on drawings from nature



(See page 123)

## OBJECT DRAWING

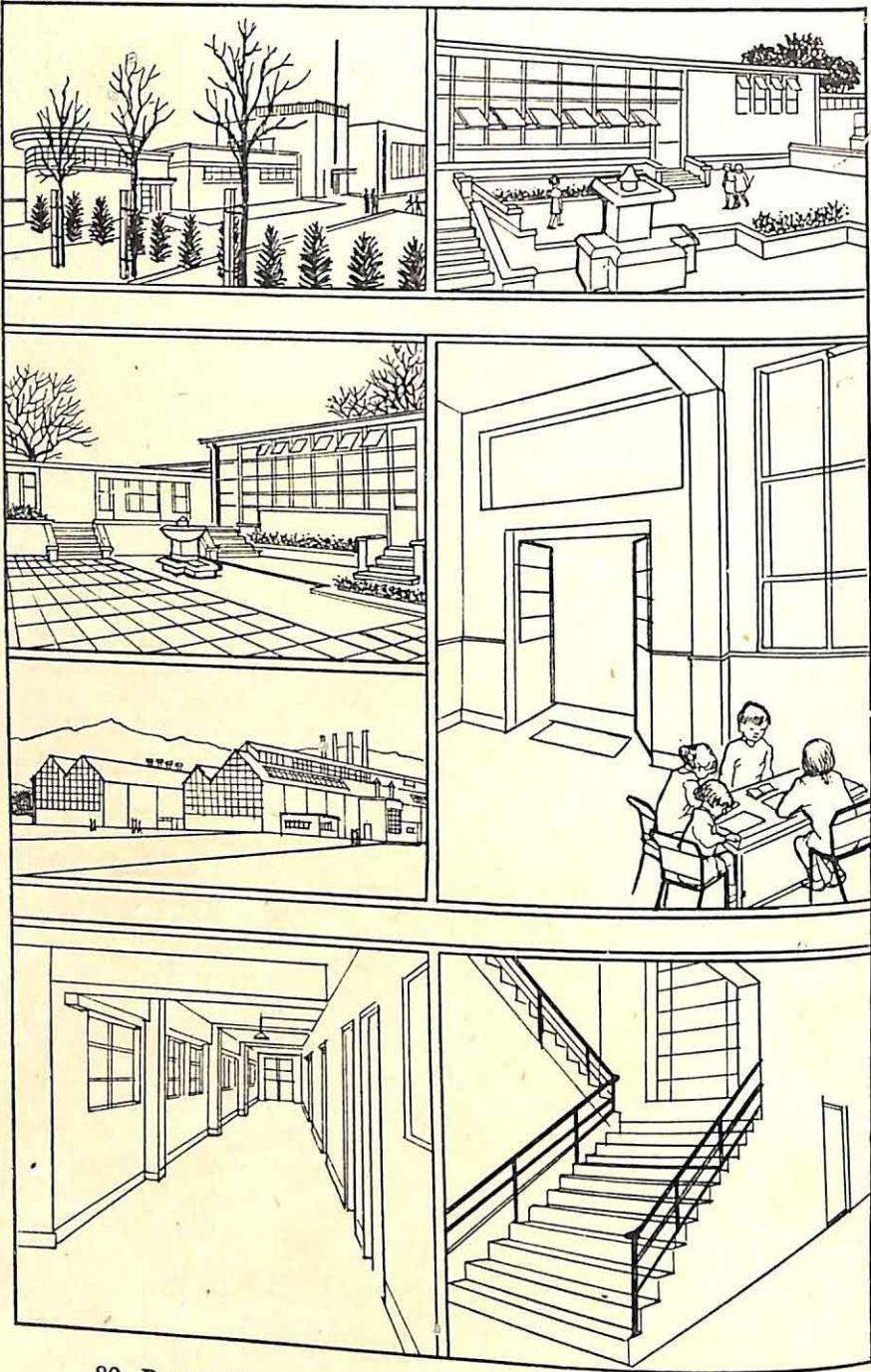
I would suggest, too, that they think about the darkest parts first and that they should notice if there is any reflected light on the dark side. That brief line of illumination on the sombre side which shows so clearly that the darkest part is not always farthest away from the direct source of light, makes a sparkling and "rounded" drawing.

Incidentally, I think it should be pointed out to those who have a conventional idea of drawing that there is no wire-like outline round every object; children are so given to delineating the shape in the fiercest possible pencil line. Actually we see an object only because it and its background are "lit up". Sometimes parts of it are dark against the background and others light. If both were in one sombre tone, with no lighting anywhere, we should not see it at all.

Objects and places should be freely changed about in this lesson so that the class need not work to a time limit and also so that they may enjoy a change of treatment and medium. After painting an object of broad and simple surfaces, it is pleasant to pass on to the meticulous detail of a tool or a piece of cutlery or table silver and to treat it delicately with a fine pencil and a hard point. Some may not wish to use this treatment—the "free expression" type of pupil nearly always prefers the broader medium of a soft point or brush work, but the "neat draughtsman" type of pupil enjoys meticulous and delicate shading with a precise point. If an outline is drawn, suggest to the pupils that where the object catches the light it can be almost non-existent, and where the shadows lie darkly it can be bold and strong. This variety gives more interest to a drawing than regular uniformity.

It is wise to allow the object drawing to "lead up" to something—usually a poster or showcard, or small device for a trademark or advertisement. This lends further interest, and boys, particularly, like drawing posters. If they are restrained by the limits of the objects they have just drawn and are limited first to black, white and grey and later on, as they progress, to black and a colour and its mixtures, and so on to two colours plus their tints and shades, they will produce something orderly and adequate for the purpose in view.

Unrestricted freedom should not be allowed in early poster work. A good poster has to be simple, to catch the eye, to be



80 Perspective, precision and pattern in school architecture

## OBJECT DRAWING

very well drawn. Slovenly poster work is never satisfactory, and if they are allowed too much freedom, boys will scribble away at a very free-hand drawing of a liner or an aeroplane, and girls will lean to fashion-plate heads with exaggerated eye-lashes and bee-stung mouths—both unsuitable.

Precision and restraint in drawing, with the addition of the minimum of plain block lettering, makes a successful first-effort poster.

Later, objects can be grouped with the very definite idea of a poster in view. A drawing might be made of three grocery packages or three condiment bottles of interesting shapes and varied sizes.

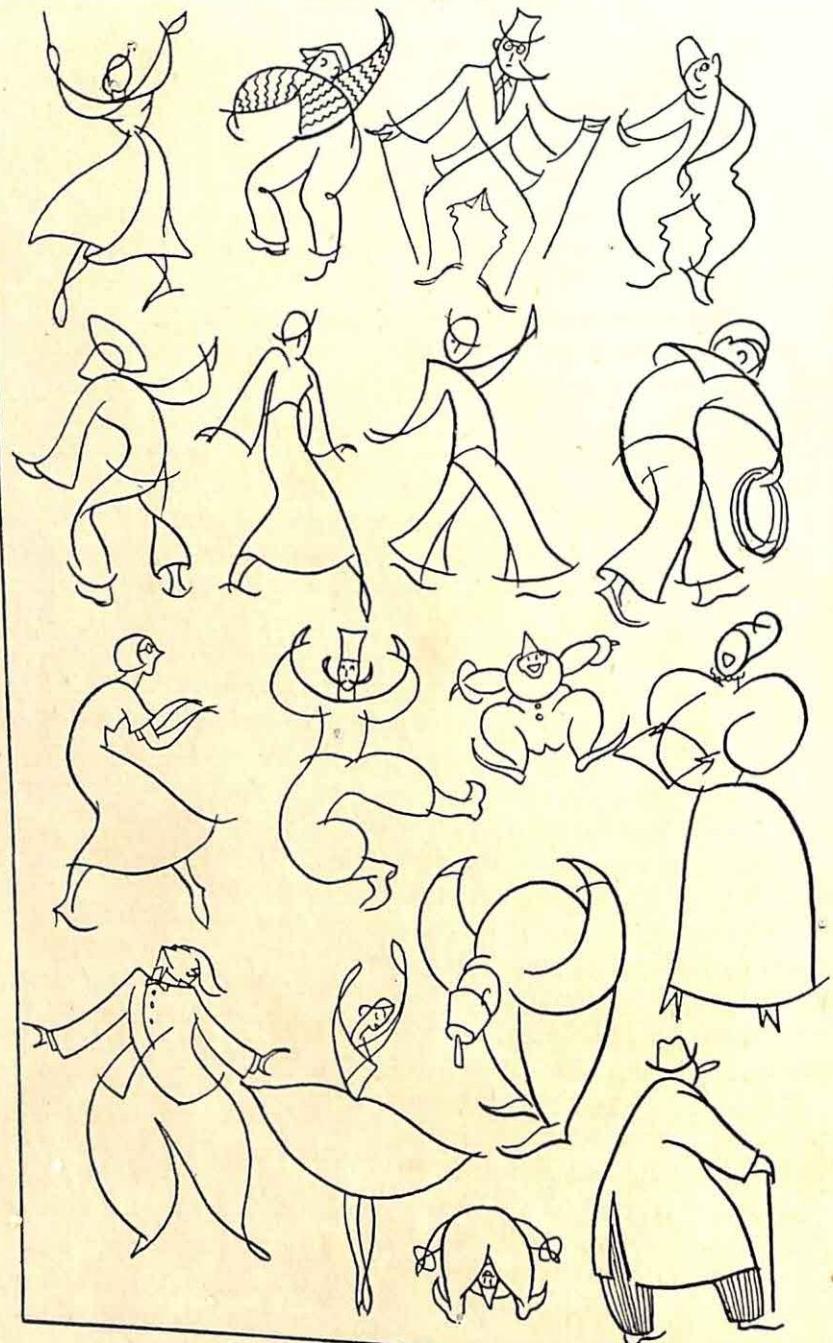
Often a geometric shape such as a circle or a triangle will form a background and link up the three objects. The lettering can be partly or wholly on this background, and a piece of bright colour in the foreground—for example, a smaller and brighter repeat of the shape in the background—will emphasise the interest and bring the eye forward.

Show the pupils good examples of modern poster design, showcards and packaging. The large posters produced by British Railways are splendid and colourful decorations for the school, but they are too advanced in colour and subject for youthful poster artists.

If the teacher will consult a modern monthly publication such as *Art and Industry* or borrow the current edition of "Posters and Publicity" from the art section of his public library or, failing that, search the advertisement pages of any good-class magazine, he is sure to find some idea or some motif that is simplicity itself in treatment and yet manages to be arresting because of the originality of its idea or its conception. It is not elaborate drawing that makes a good poster or showcard. "Mr. Therm" or the "Bird's Custard" chickens are drawn in a primitive way that could be copied by any pupil, but it is the idea and originality of treatment that gets them across.

The ambitious pupil who attempts a natural figure in a poster is going to be disappointed. Nothing is more difficult for the beginner. He will produce a worried drawing which isn't a bit suitable for a poster or he will abandon it in disgust.

But there is a way out if he wants to use figures. A poster is a very conventional form of art, and he can produce a very



81 Figures can be designed with free rhythmic curves

## OBJECT DRAWING

formalised conception of a figure by the simple use of geometric shapes (93, 94). The children take readily to this idea and there are two methods of approach. They may use the ruler and compasses (or coins or buttons) in the first place and build up a semblance of one or more figures or animals suitable for an advertisement from simple shapes. For example, a triangle with part of a circle beneath becomes the head of a Chinaman. Hands, feet and clothing are all reduced to fundamental forms —there should be no attempt at detail (81). Birds, and all kinds of domestic animals, as well as people in uniform, particularly lend themselves to this treatment.

Another method is to rough in very lightly and quite freely the general idea of figures or animals (or trees or anything else) that are to be used and then reduce them to simple shapes by following the lines as closely as possible with ruler and compasses, or by roughing them out on squared paper and then following those squares which approximate to the freely drawn line (82).

Incidentally, this free drawing on squared paper, followed by approximating the finished drawing to the nearest squares, results in delightful and original cross-stitch patterns for girls' embroidery (76, 77, 78).

There should be no freedom about the lettering used on a poster. It should be clear, simple and of good proportions. There can be no safer guide than one of the recognised sheets of antique block lettering with a chart of proportions below.

In the brief span of secondary school life there is seldom time to specialise on lettering. To concentrate on one good simple alphabet and to use it, suitably spaced, to letter a poster is something of an achievement. All attempts at "fruity" and original lettering should be suppressed, and if a pupil is frightened of lettering and knows that he will spoil an otherwise good poster with it he should not be asked to use it, unless the teacher approves of stencilled plates for lettering.

## NATURE DRAWING AND ITS APPLICATION

This is a fascinating subject. Both boys and girls love to draw flowers, although a good percentage need encouragement when colour is advised.



82 Motifs for posters drawn with geometric simplicity

## NATURE DRAWING AND ITS APPLICATION

"I don't like painting," they plead. "I always make a mess of it."

For a diffident beginner I would suggest a tinted wash drawing, with great restraint in the use of green. Nearly all pupils in the early stages use too much and too heavy or too crude a green. They hide all the delicate and lovely veining which they have been at pains to draw, and a good deal of airy precision which is the charm of good plant drawing is lost. With a wash drawing, only the faintest and most delicate of water-colour washes is floated gently over the original pencil. This gives it interest, hints tenderly at the true colours, and "sets" the drawing so that it does not smudge.

The variety of line suggested in drawing objects may have even greater scope in plant drawing; a lovely, nervous, sensitive line can be cultivated, and young children have produced some beautiful work after slight practice.

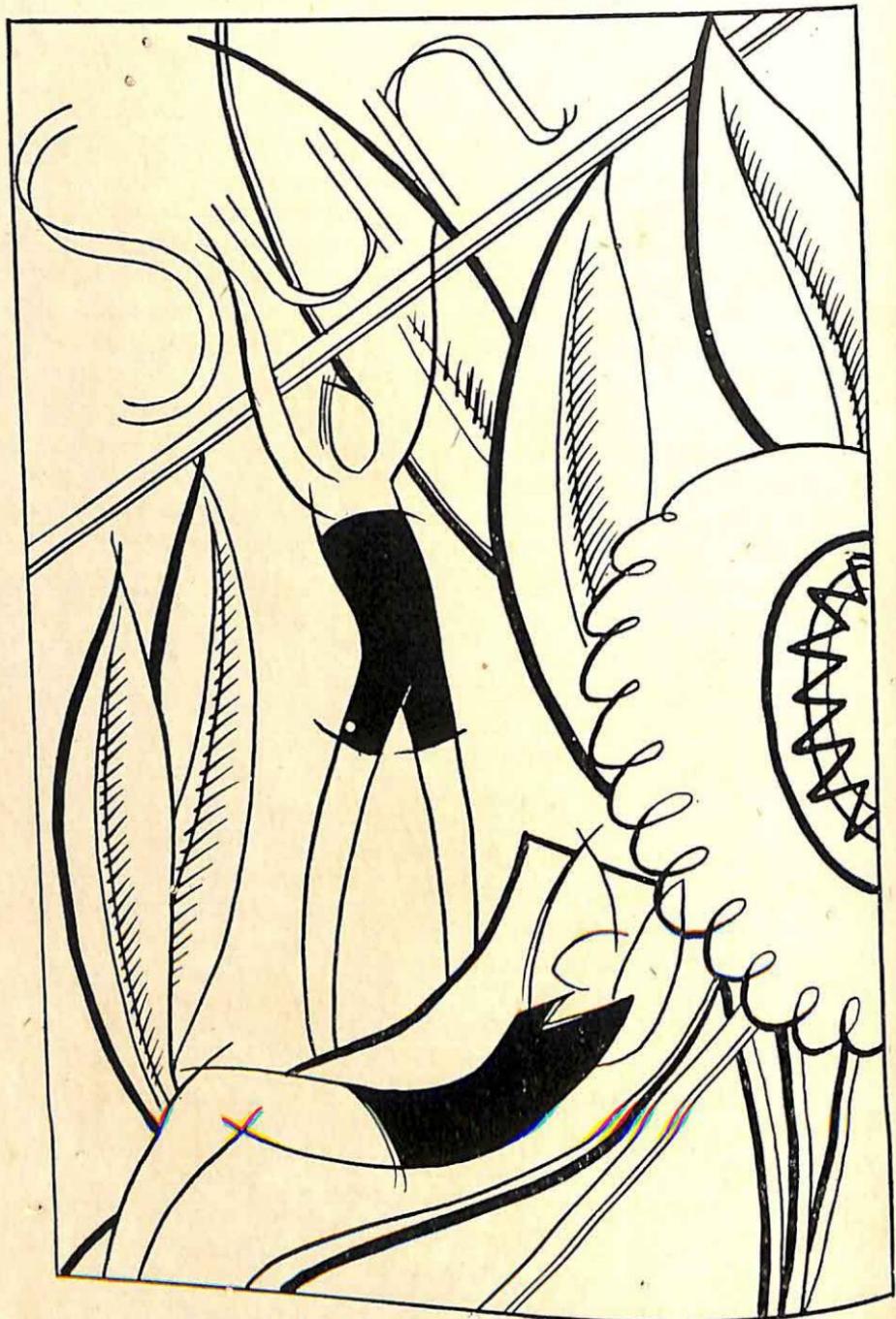
Some like to outline their drawings in pen and ink before or after tinting.

Plant drawing is a far more individual affair than would seem apparent at first. It is impossible to have a whole class drawing specimens of the same plant, and at the end of the lesson all the drawings will be slightly but obviously different, all somehow true to the original and none without interest.

There must be no slovenliness and no casual work in plant drawing. Petals and sepals must be counted carefully; it should be noted particularly whether veins grow in pairs or alternately, how and where the leaves are joined to the stem and whether this is ridged or smooth. Delicate hairs on the stems and serrations on the leaves should be carefully but exactly suggested with the finest of pencil points. It may sound a little dull to be so exact, but the pupils seem to love it.

Plant drawing should be a seasonal affair, and there should be a spate of it in early autumn so that all lovely and glorious tones of the changing leaves and ripening berries and fruitful trees can be noted and stored for the long, grey months of fog and mist when there is little colour in our industrial cities.

Encourage the children to bring anything of natural interest and colour to the class, and if something good turns up—the decorated glory of a first wild arum, the tender, tremulous pendants of early catkins, the burnished magic of a bursting



83 Sweeping curves suggest figures in a poster

chestnut—abandon the set syllabus and concentrate on the newly arrived treasure and its possibilities.

A plant-drawing lesson can lead to so many possibilities. One morning we drew and painted a series of nasturtiums; in the following lesson the boys drew a seed shop with assistants and customers and the girls designed a fancy dress using the nasturtium flower as a base. Those pupils who were not satisfied with either suggestion made a pattern using the nasturtium flower.

Children enjoy drawing and painting a page of natural flowers and then following up with a page of "decorative" flowers. These are really simplified and stylised versions of the original. For example, the heraldic rose is a decorative version of the wild dog rose and the French fleur-de-lis of the lily. Most Persian ornaments contain decorative examples and innumerable variations of their two favourite flowers—the rose and the carnation.

"Decorative" flowers offer endless possibilities for designs and patterns.

Combined with a background of geometric shapes, which hold the design together but are subordinated to the floral interest, they make attractive all-over designs suitable for fabrics.

One gloomy week in the middle of November I asked the class to bring anything they could find for a nature-drawing lesson. One child brought an apple; there was also a pound of onions, a lemon, a few very dilapidated late single dahlias, and the last sprays of autumn leaves from a garden shrub.

Not very promising material, but it was productive of over thirty different drawings of considerable interest (78, 79).

We had constructed simple block lettering the previous week, and so I suggested that any of the drawings they made could be combined with a letter or a simple geometric shape. Their drawings could be either natural or decorative. If they liked to put a background behind them, they could paint, spot, smudge or stipple one in any colour that seemed suitable, but there must be a margin of white left between the design and its coloured background. This device of quite a strong background with a white border left between it and the design is very useful for

## NATURE DRAWING AND ITS APPLICATION

holding a design together and yet giving it additional emphasis with the surrounding white line.

Sometimes, in the long dark months of winter, when we have had no natural flowers for some time, I cover the board with plant drawings from well-known books in coloured chalks and leave them as reference for the class. They are to use them and combine them to make a flower drawing in any way that they like. It can be a bunch or a pattern of mixed flowers or a bowl of them made into a water-colour painting. They may design a plate patterned with flowers or make an embroidery design from them—in fact, anything they like which calls for floral decoration.

This always seems a most cheerful lesson for the winter days and brings a riot of colourful designs and much quiet interest.

Incidentally, flower forms are particularly adaptable for all kinds of embroidery (88, 89). Natural growth and embroidery stitches seem to form a perfect combination. Personally, I think it better that flower designs should "grow". When the pupils have learned quite a variety of stitches, to draw the design first, and then to learn stitches in which it could be carried out seems to me the wrong approach, but if several stitches are known and then flowers are invented or adapted which seem to call for the use of those stitches, the design seems to develop very freely, almost without effort (87).

Nothing could be easier than the invention of those large decorative groups of "Jacobean-type" flowers which are so popular on embroidered panels and cushions (84, 85, 90, 91).

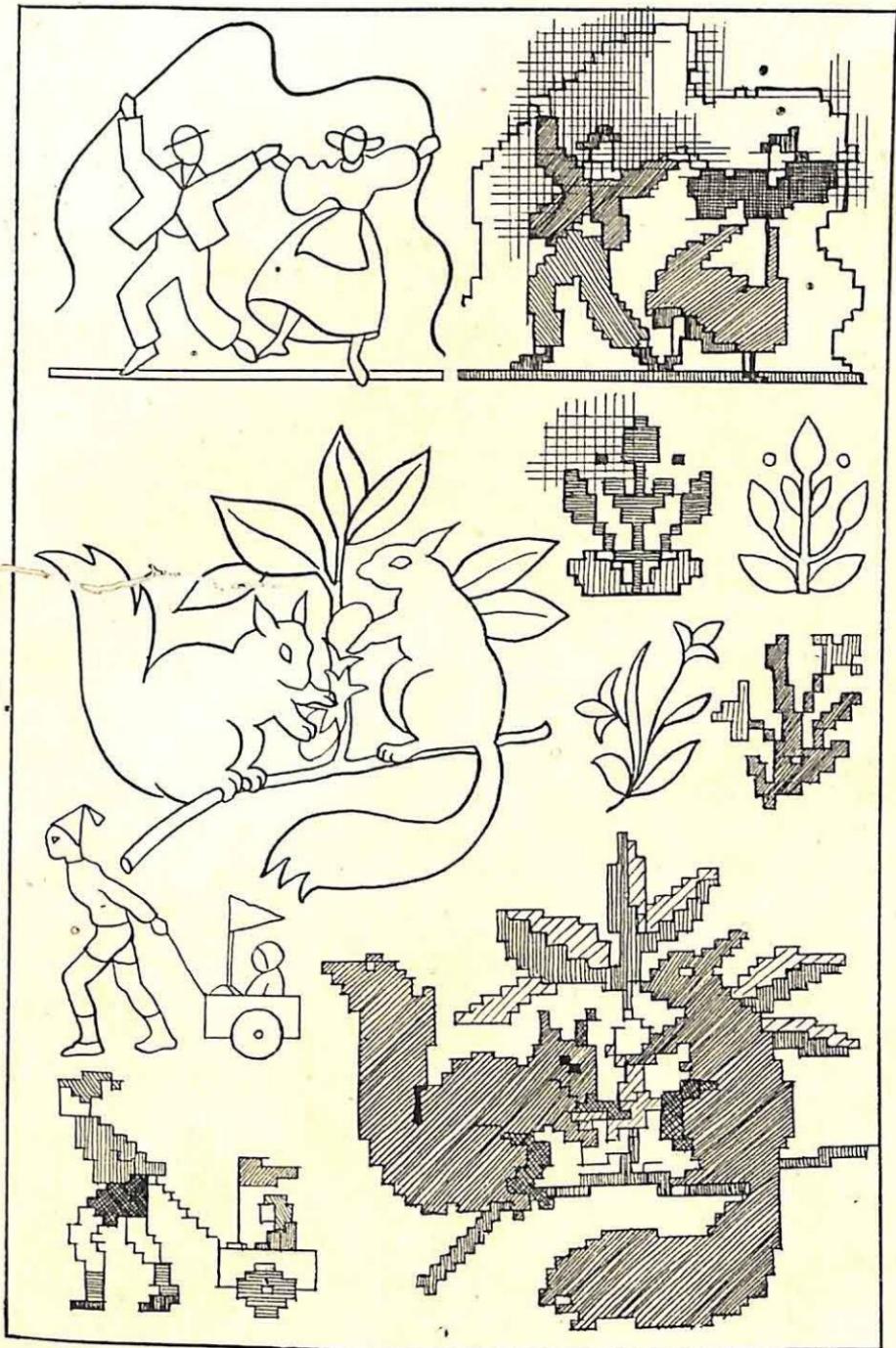
All that is needed for a foundation is a series of rich, springing curves growing from a central source, for the main stems. These may have freely drawn large shapes on the ends for final flowers and a whole gallery of smaller shapes on shorter stalks, and leaf-like shapes of infinite variety all down the curving stems. Whenever there seems to be a gap, a carefully arrayed group of delicate flowers indicative of pimpernel or harebell or trefoil or forget-me-not, or a sprinkling of fly stitches—anything, in fact, which adequately fills the space—even a butterfly or a bee or a ladybird.

And at the base there can be a large pot or a piece of landscape or a series of mounds suggestive of tufts of garden herbage. No two flowers need be alike or true to nature. Each leaf may

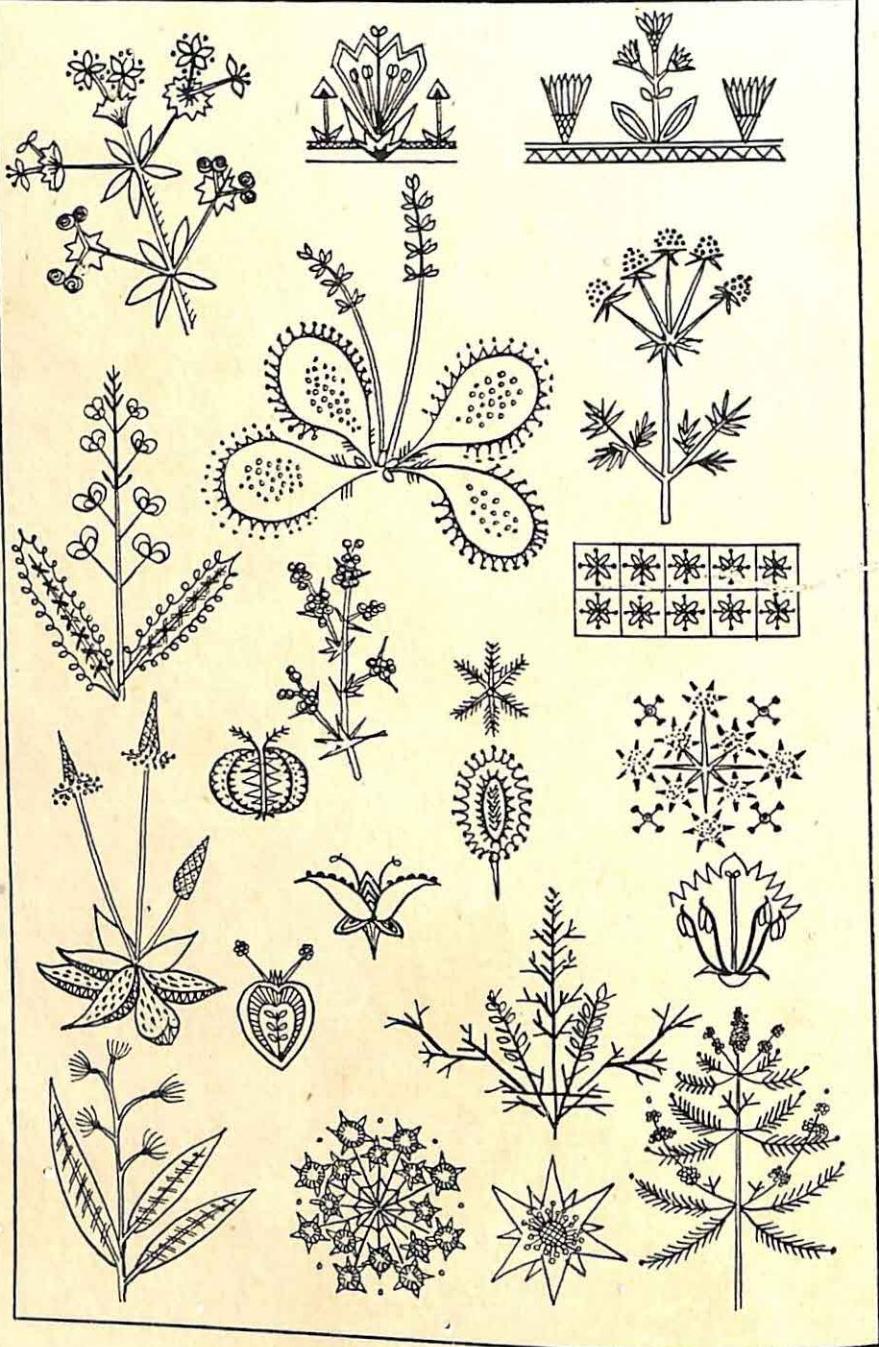
(See page 124)



84, 85 Designs for embroidery painted directly with the brush



86 Cross-stitch motifs developed from drawings on squared paper  
127



87 Embroidery stitches should "grow" naturally through the study of wild flowers

be different from its neighbour and the two halves of each leaf may differ again.

The colouring of these rich inventions needs to be a little restrained and a little limited in choice or the design tends to look over-full and slightly common; but where discretion is exercised the result is most exotic and is always immensely popular. Almost endless possibilities for stitchery are offered and it is quite easy to fill any given space. The chief rules are that the original stem curves should be strong and well formed, and that the leaf and flower shapes should be varied and spaced in an interesting way. The largest and most important shapes should not cluster in one particular part nor all be of even height; solid stitches in one part should contrast with a delicate scattering or striping of stitches in another; closely packed stem stitches need the contrast of open ones.

By these simple methods a girl with a natural interest in embroidery may be given a foundation of original design which she will use throughout life without recourse to a bought transfer every time she feels the urge for a little needlework.

## THE CONTRAST OF BLACK AND WHITE

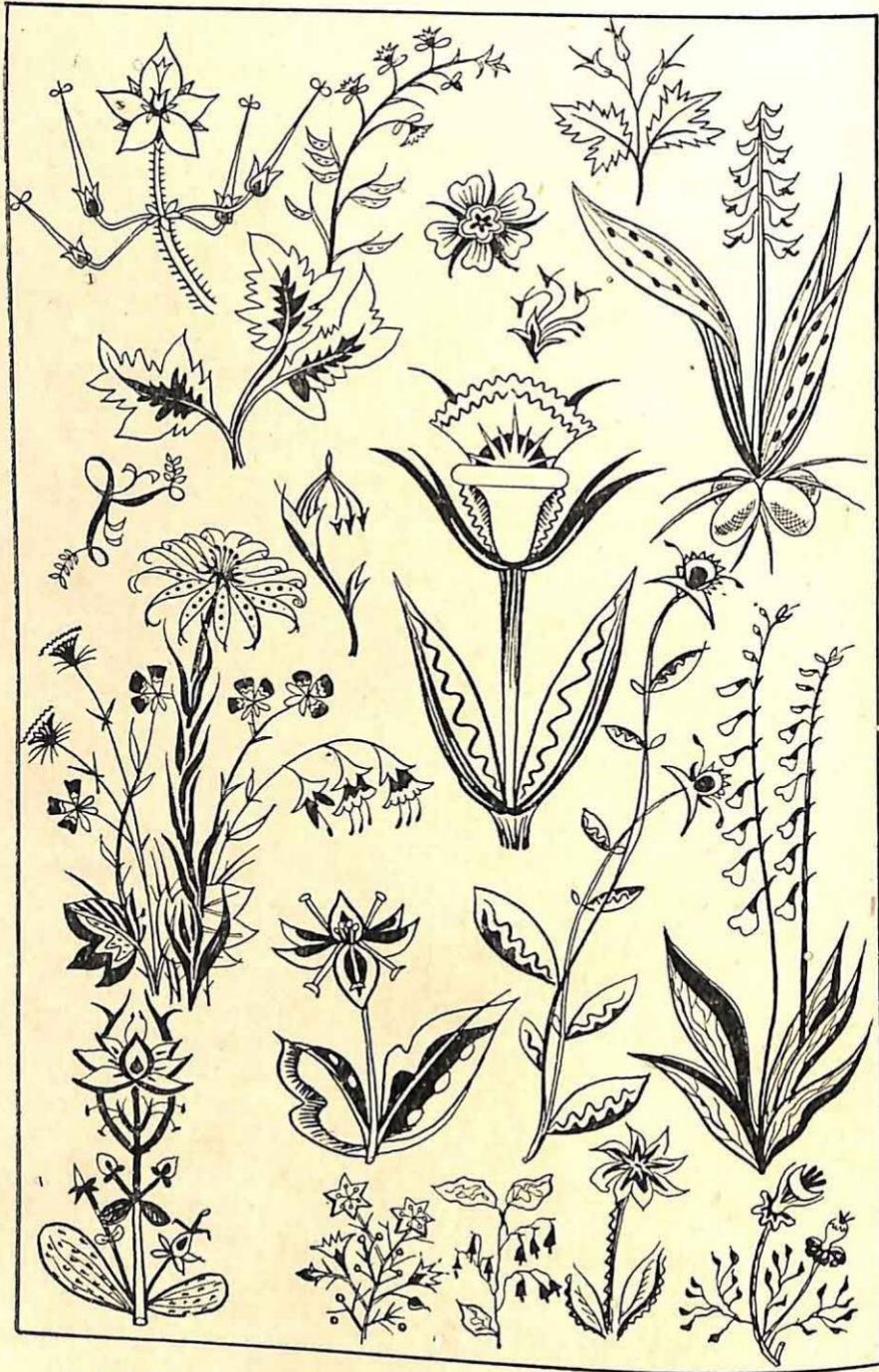
### *Lino Prints*

To give children a true sense of values, the appreciation of black and white spacing is important. It sounds so simple—just black and white shapes. What could be easier? Actually the very simplicity of the severe contrast of these two extremes accentuates mistakes.

A good example is the woman who fancies “a touch of white” with her black dress, and having found out how attractive it is, adds too many details—cuffs, collar, belt, buttons, and perhaps even a necklace.

Lino-cutting and printing (in black or one strong colour) is a valuable exercise in the appreciation of contrasted shapes, gives training in the handling of tools, and care in the printing.

One vital point which the teacher *must* stress is that cutting with a lino tool should be just as simple as drawing on the blackboard in white chalk—the child is “drawing” with his tool, lines which remain white in the finished print. This is so



88 Flower forms are adaptable for all kinds of decoration.

## THE CONTRAST OF BLACK AND WHITE

obvious that many teachers fail to stress this vital point with the result that some children—often the most industrious ones—embark on an elaborate process whereby they try to give their finished lino-prints the appearance of a black drawing on white paper. Therefore, why not draw in black on white paper in the first place?

It is a good plan in preliminary practice to paint a black rectangle and draw on this surface in white paint or crayon.

This planning of simple shapes and lines which eventually print white on a dark ground is the essence of lino-printing, and often those prints which have entailed the least cutting are the most effective. They are clean and direct and make no attempt to imitate an ink drawing.

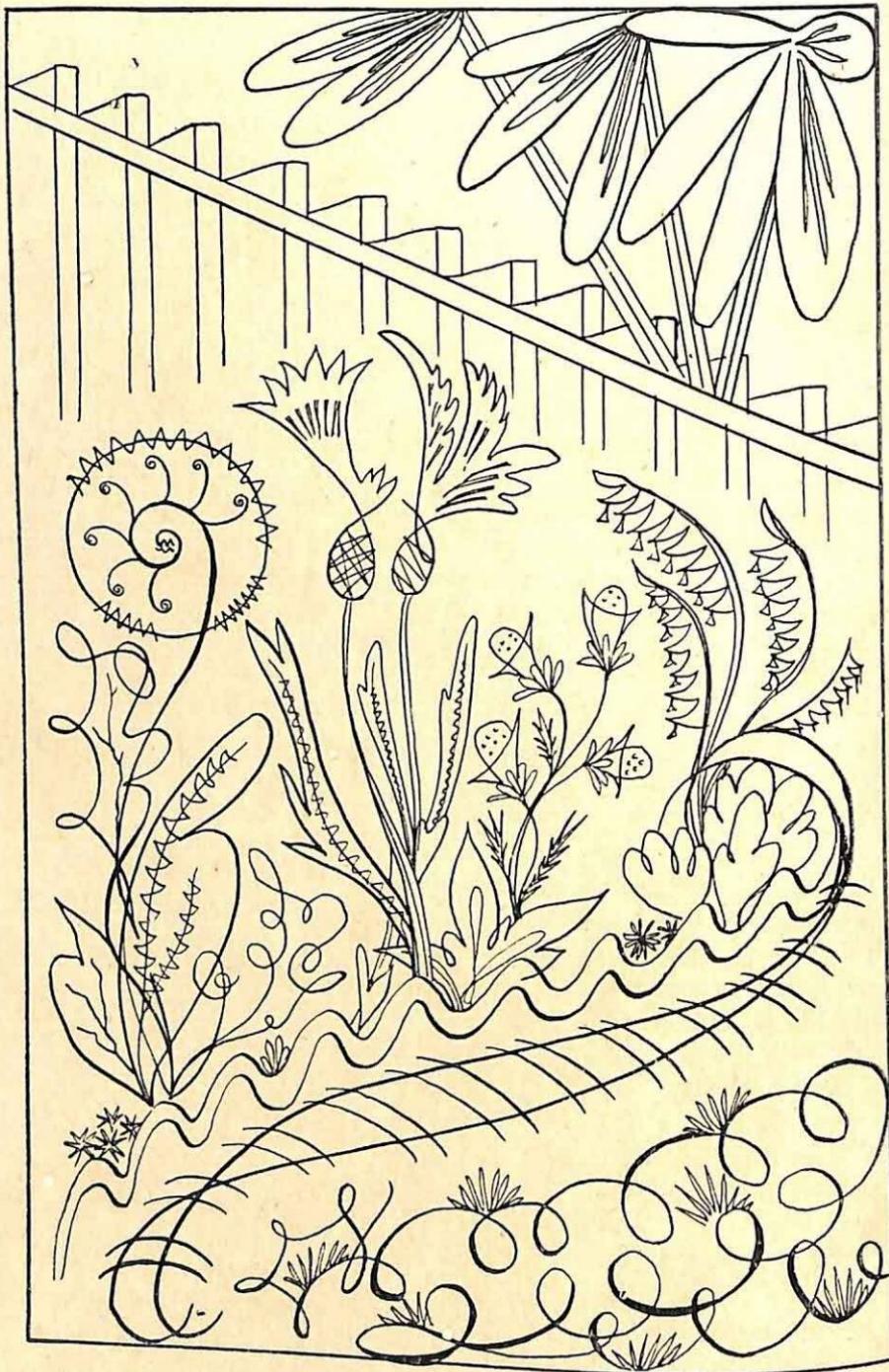
Often the best lino-cuts are done by children who have made almost no preliminary drawing on the lino. Those who have confidence to use the tools fearlessly and to cut directly on the surface achieve a spontaneity and a sense of power over their medium which is not found when an elaborate drawing has been planned first.

The simple things—the twigs and flowers or ears of corn which lend themselves to the easy movements of the tool—develop those characteristics of lino-cuts which are so attractive. The lines are strong but not clumsy, free but not hasty; the clear white on the plain, dark ground makes them vivid. Where a stippling or “greying” of the background is needed to give variety of tone, natural tool marks spaced according to the tone required are all that is necessary.

Simply drawn animals and childish conceptions of figures with the minimum of background achieve a character of their own in lino-cutting which is absent in the more insipid pencil (92).

When I have to deal with a large class—all anxious to print their own cuts and all at different stages—I choose the first four who have finished cutting, if they are reasonably sensible children, and show them exactly how to make good prints with the minimum of mess and then allow each of the four in turn to instruct the next four, and so on.

A flat surface (a sheet of tin or anything similar which is available) should be arranged on an isolated bench well protected by newspapers. On this each piece of lino is placed and rapidly run over, to and fro, with a hand roller charged with printer's



89 "A Flower Border." Its sensitive lines are suitable for embroidery with a sewing machine

## THE CONTRAST OF BLACK AND WHITE

ink. This is not cheap, but there is no waste and it gives excellent results without a lot of mess.

Only practice will show how much ink to use, so that the relief surfaces are well covered and the ink is not collecting in the corners of the hollows.

The ideal method of printing is to use a press and pop the inked lino and printing surface of thin paper—both well protected by sheets of thicker paper—into this. Failing this, good prints can be made by rubbing the paper placed over the printing surface with a second clean roller, but this takes longer.

The flimsy paper which is suitable for printing needs mounting when the print is dry, but never attempt to paste its back all over. A touch of paste at each corner is sufficient.

### *Scraper Board*

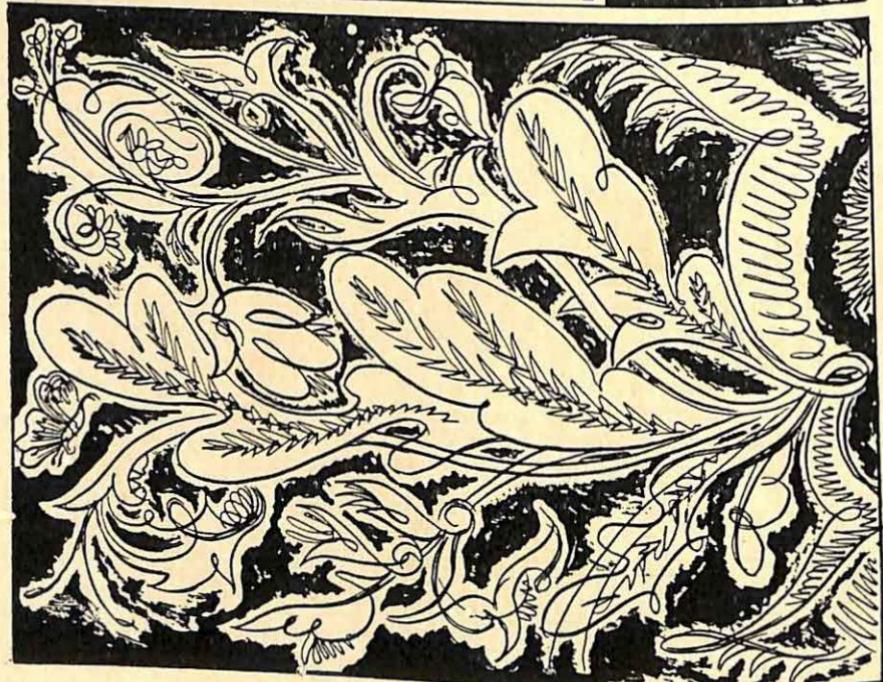
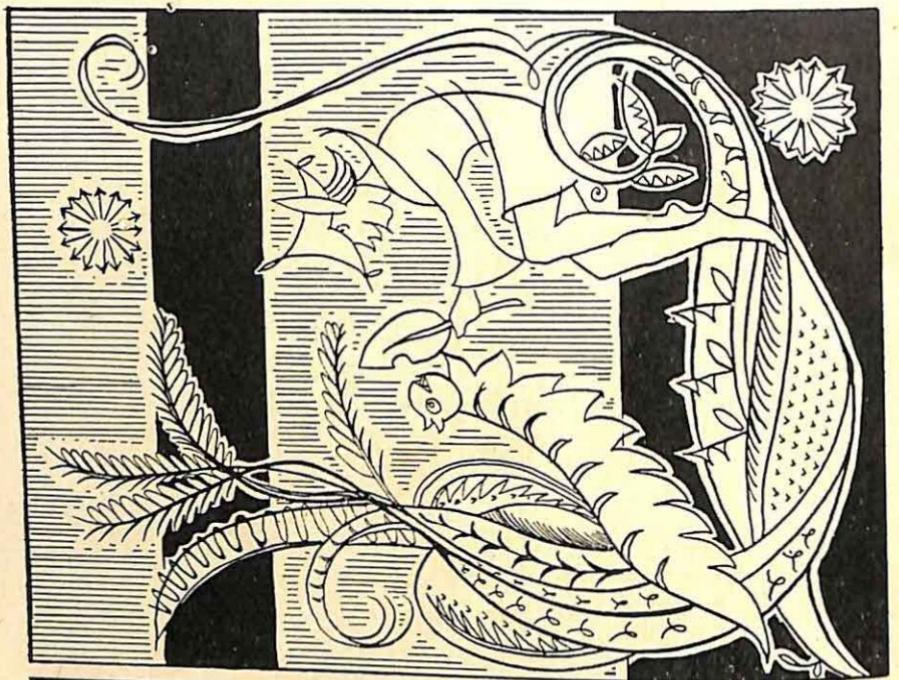
This rapid and modern method of producing the effect of a detailed ink drawing has been called "spurious" art because it seeks to produce, by easy methods, the effect of a much more difficult medium—that of engraving.

The latter is beyond the secondary school pupil's scope, but a boy who loves to draw in pen and ink and who feels that somehow his ink drawings are a little "thin" and that there is too much white surface which he has not yet acquired the technique to cover adequately, will gain much upon learning to handle "scraper board".

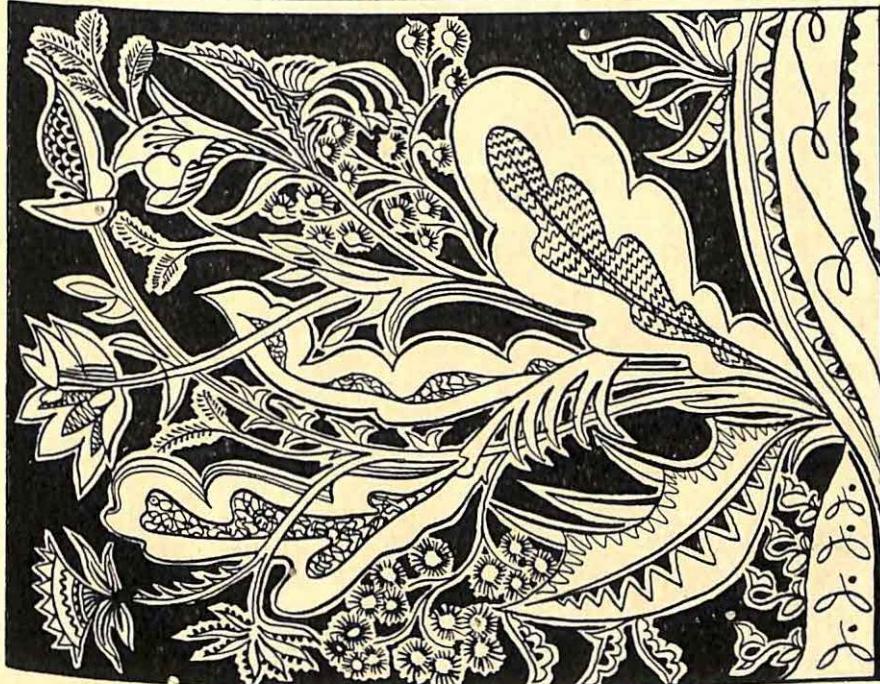
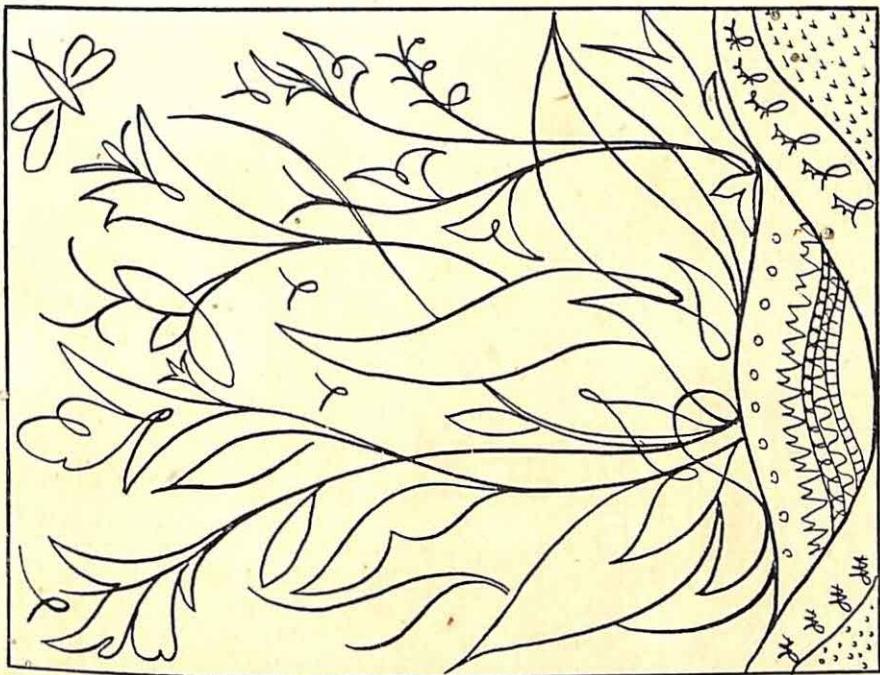
This is sold in packets of small boards with a working tool at the local stationer's, and pupils become so enthusiastic that frequently they buy these outfits on their own account.

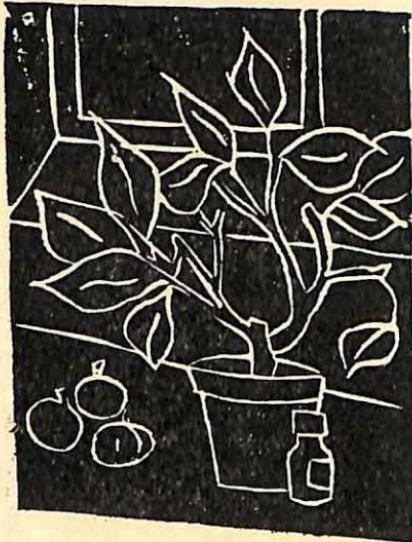
It is much cheaper to buy the board in large sheets, but one crack will ruin the surface and it is difficult to handle when cutting. The safest method is for the teacher to cut up the whole board with a sharp knife or a guillotine into very small pieces. A section of board about 3 inches square or a rectangle 4 in. by 3 in. is quite big enough for each pupil's experiment in this new medium. A larger piece defeats its purpose. There is no "free" play about a scraper-board lesson. It is an exercise in precision and the delicate disposition of black, white and greys.

Scraper board can be bought with either a black or a white surface and the black surface is drawn upon with the fine tool provided and discloses a white surface beneath. In this way a



91 Embroidery panels for senior girls





92 Lino prints

## THE CONTRAST OF BLACK AND WHITE

drawing of fine white lines with plenty of rich dark background can be produced very easily as there is no "cutting" about the work—the tool scrapes the clay-coated surface with great ease.

The white-surfaced board has to be covered (before working upon it) with black Indian ink in all areas except where large patches of white are desired. The white surface is therefore used for a lighter-toned drawing—for example, one with plenty of bright sky, but the black-surfaced board needs less experience to give quite a professional effect and is therefore more popular.

When starting the pupils on scraper board, the teacher should practice the medium first so that he thoroughly understands the pitfalls, and he should show his pupils illustrations of good scraper-board work of modern engravings. There are numerous and plentiful examples of both in the *Radio Times*, in advertising and in modern book illustration.

Scraper-board drawing could be a special event for notable occasions—the Christmas card or calendar at the end of the autumn term, the last lesson after the exams or a final treat for those about to leave.

## THE VITAL TEACHER

I would ask all young teachers who read this book to keep an open mind; to be ready to learn—especially from the children; to accept or at least consider all new ideas, rejecting only those which are not honest and which have no background of art in one of its forms—in execution, imagination or the thought which lies behind the work.

Cheap art may not be immediately recognisable in this world of constantly fluctuating fashions in art and its teaching.

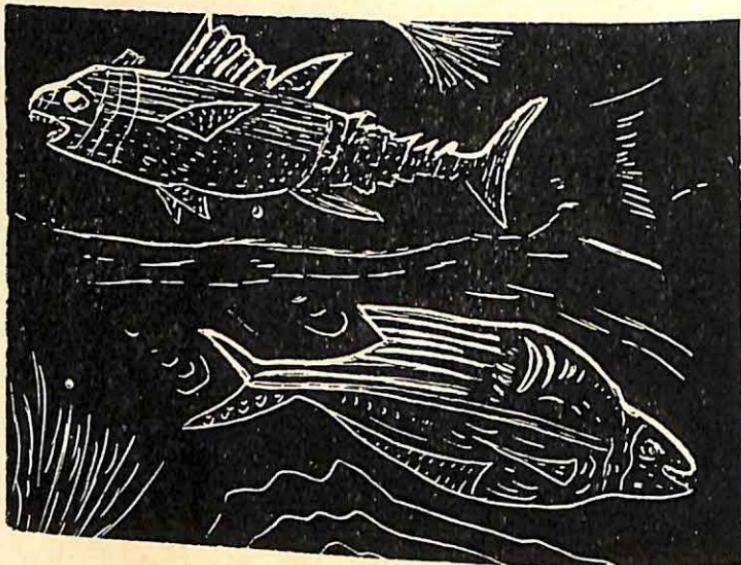
Today I admire much which I condemned when I was very young and opinionated.

As one grows more tolerant and more experienced one learns to accept and admire art that is totally foreign to one's own. By gradually learning to see what is best in the work of a wide range of artists, a rich fund of knowledge and culture develops, upon which the teacher may draw when he feels stale and used up.

A teacher who learns from his pupils—who finds new interests and new ideas in each successive flow of children coming under his care—is always progressing.

THE VITAL TEACHER

He doesn't look back upon last year's syllabus to see how much he can reproduce without obvious repetition. On the contrary, the weeks ahead are not long enough to contain the ideas and plans of his flooding and contagious enthusiasm. *He is never bored and never dull.*



## PART III

### Two Courses of 35 Lessons Each

#### COURSE I

##### LESSON 1. Border Designs

Six borders the width of the ruler:

- (a) Straight lines only. (1 colour + black.)
- (b) Straight lines plus curves. (1 colour + white.)
- (c) A combination of any pleasant curves plus shapes which fit in with the pattern. (1 colour + black and white.)
- (d) Leaves plus straight lines. (2 colours.)
- (e) Curves plus a unit which can be made with straight lines, such as a house or pyramid. (2 colours and their mixtures.)
- (f) Entirely free choice. Direct brush work if liked. (Free choice of colour.)

##### LESSON 2. Adaptation of Border Designs

*Girls.* Invent a series of small borders for definite embroidery stitches, but using knowledge of design gained in the previous week. (Free choice of colour.) Sketch a child's feeder decorated with a border.

*Boys.* Design a rectangle with a small border suitable for a painted box top. Design a small motif in the middle of the rectangle which matches the border. (Free choice of colour.) Sketch the finished box.

Pupils who finish early might "play about" on scrap paper, making quick but effective borders by dragging lines of colour across their paper and dabbing, spotting or patterning them with blobs of strong colour.

##### LESSON 3. First Attempt at Figure Drawing and Composition

Make a row of little "stick" figures across the paper. Then another row of scribbled figures, making them look more solid.

## LESSONS

Then scribble little figures in pairs, drawing them walking together, fighting, riding a tandem, a mother pushing a baby in a pram. They are to be just little scribbles with no details at all. Follow this with a big scribble to suggest a crowd of figures. Ask each pupil to look at his scribble and think what kind of a crowd it might suggest and what the people might be doing. Can this be worked in a little more detail so that bits of the crowd begin to look like people? Can little separate scribbles be put in so that they look like people rushing to join the crowd? Put in some background to match the people.

### LESSON 4. Imaginative Drawing

Read a poem to the class which gives scope for the imagination—not necessarily “make-believe”, but suggestive of scenes or people that are not seen every day. Read it more than once and ask the class to begin to draw what they “see” as you read it a second time. Walk round and note the progress of the drawings, and ask each child if he thought of any special colour when he heard the poem. Quite a few will have thought of a definite colour pervading the whole. Ask them to try painting the picture mostly in the colour they “saw”. Those who visualised nothing definite should be asked to paint it chiefly in one kind of colour—perhaps a wash of grey over everything to suggest mist. Then they can “high-light” definite shapes, imagining that light comes from one side and all shapes facing that way are “lit up” and those surfaces away from the light are dark. If figures are visualised but difficulty is found in drawing them, ask the pupils to think of the scribbles which they drew the week before and to draw their figures that way.

The children may be encouraged to expend themselves on their pictures in any direction that fancy guides them. Details may be added from their own ideas and they should express any additional thoughts that come to them.

There will be great differences in the time spent by individual children. Those who finish early should be given straightforward “copying”—either plant or object drawing or they should begin to collect “sheets of reference” by drawing from books, from magazines or from photographs. These reference sheets will prove useful later on when they need additional

## LESSONS

knowledge; they also give facility in the use of the pencil and careful copying is restful after expenditure of energy on creative work. The sheets may be kept for lessons when some pupils have finished before others.

### LESSON 5. First Attempt at Lettering

This is introduced early in the course so that posters may soon be attempted.

Never try to rush through the alphabet. Use a sheet of good antique block capitals for reference and adhere strictly to the given proportions. Choose a few simple letters first and when interest flags, suggest some project where the lettering might be used. Teach your pupils to see their lettering as a set of well-spaced words rather than a mere string of letters.

A caption such as LAND IN SIGHT is a useful exercise in spacing. The letters appear so widely spaced in LAND that the L and A might be brought as close together as possible. A simple sentence with a small decoration to illustrate it and a plain border of lines round it is a useful way to correlate the lettering with a discussion in spacing and appropriate accompaniments.

### LESSON 6. Lettering as part of Design

Suggest that each pupil chooses a letter and draws it on a quarter-imperial sheet of paper together with six objects which begin with the same letter. These should be very plainly drawn and painted in a decorative manner. A limited scheme of clear, simple colour should be used—the same for each object, with the letter itself carried out in the predominating hue. To match the decorative restraint of the letter, very simple objects should be chosen and they should not be treated in an illustrative manner, because the finished sheet is to be a design of interesting shapes.

It is a good plan to insist that plain geometric shapes should be used as far as possible. For example, the chosen letter might be T, the objects, tree, top, tent, table, tambourine, thrush, and the colour scheme red, grey-green and black.

*Tree.* A semicircle in green, with round red spots for flowers and a short black trunk made by two straight lines.

*Top.* An inverted triangle with a rectangular piece at the top;

## LESSONS

banded horizontally with red, green and white; small black point made by apex of triangle.

*Tent.* Another triangle in red enclosing a smaller one in black to suggest the opening. It might have a little green flag on the top and a horizontal band of green across the bottom to suggest grass.

*Table.* A green rectangle (in perspective) supported on red legs. If it lacks interest, give it a black shadow. This might apply to any object, and if any or all of the chosen subjects look "thin" or isolated, they might have a smudge of colour surrounding them or a background stippled in a colour made by mixing two of the others.

*Tambourine.* Don't attempt the ellipse. The "eye-level" view will give a simple band of colour (green) with the cymbals in black and a gay red ribbon attached.

*Thrush.* Note how the "Bird's Custard" advertisement is tackled and suggest to the children that they might attempt to symbolise their birds and animals or figures in the same way. Colour purely decorative—perhaps a green thrush with black spots and red legs and beak.

It will be very helpful to the teacher to look at the *Puffin Book, A Child's Alphabet*, by Grace Gabler. This might be shown to the pupils when their designs are well advanced and they are wondering just how to pull them together.

## LESSON 7. Nature Drawing and Lettering

Collect pieces of available shrubs in leaf (they will probably be evergreens if the course began in September) and ask the children to make careful pencil drawings of these in the early part of the lesson.

Afterwards, they can make a decorative outline drawing of part or the whole of the same spray, combine it with one of the letters they learned in lesson 5, and paint the finished work in three plain, flat colours.

The object of the lesson is to give practice in plant drawing, and to learn how to adapt it afterwards. The decorative treatment of the plant means that having drawn its main characteristics—the shape of its leaves and the very way they grow—they can treat it as a series of patterned surfaces. They might vein some of the leaves and spot others. Berries could

## LESSONS

be added. Serrated edges might be exaggerated, ridged stems suggested by stripes, and so on. Natural colours need not be used unless desired. The addition of the letter helps to give a rigid support among the curving natural shapes. Also this combination of plant form and lettering is very useful for book decoration—smaller motifs of this type give pleasant additions to nature books.

### LESSON 8. The First Poster

A very simple motif built up from geometric shapes with one line of lettering (93, 94). An easy figure to construct is a Chinaman, with a triangle for a hat. CHINA is all that is necessary in the way of lettering for a beginning. A border or a horizontal line running along the base or perhaps the triangular shape of the hat repeated on a large scale behind will hold the lettering and the motif together. A poster or show card should be very obvious and nothing is justifiable which makes the lettering difficult to read.

*Other suggestions:* TOYS, DOG-SHOWS, TRAVEL (with a silhouette of an aeroplane or a suitcase).

*Colours:* Grey, black and one colour. Spare moments can be occupied by constructing further little figures or animals, preferably of a humorous nature.

### LESSON 9. Modelling

Let each child construct one figure and animal, and before these go back into the clay bin, ask them to make drawings of their models placed near a window so that they see them in bold lighting with a shadow.

*Suggestion:* Old man sitting on a stone with his dog beside him.

### LESSON 10. Adaptation of Modelling Lesson

Ask the children to draw from memory the figures they made in the previous lesson. If some children are better at drawing than modelling, they may be encouraged to put more into their figures than they were able to show in their models, but the fact that they made the models first will help them to feel the solidity of what they draw.

## LESSONS

Appropriate backgrounds should be added—landscape if the old man is sitting out-of-doors and a cosy interior if he is within.

Those children who enjoy painting might like to finish their work in monotone. One or two will ask if they may use ink, but this makes such thin and cross-hatched drawings in the hands of the inexperienced that the monotone should still be used and the ink added afterwards to strengthen the drawing. Similarly, interesting bits may be lightened with added body colour.

### LESSON 11. First Life Class

Discuss the solid figure which the children modelled and the drawings they made from it. Show how watch-straps curve round wrists, belts round waists and that skirt hems are not flat lines but develop a curve in the same way that the base of a big vase will show an ellipse.

Ask the children to pose for a few minutes in turn. Ten to fifteen minutes is quite long enough at first. Suggest that the others try to scribble the way the figure looks as a whole, showing its chief characteristics, such as a big head, how it is put on the neck, whether part of the arms are coming towards you or going away from you, and, above all (if it is a standing figure), show that it is standing with the weight borne mainly under the pit of the neck. When this is unnoticed, figures look as though they are falling over and the pupil wonders why.

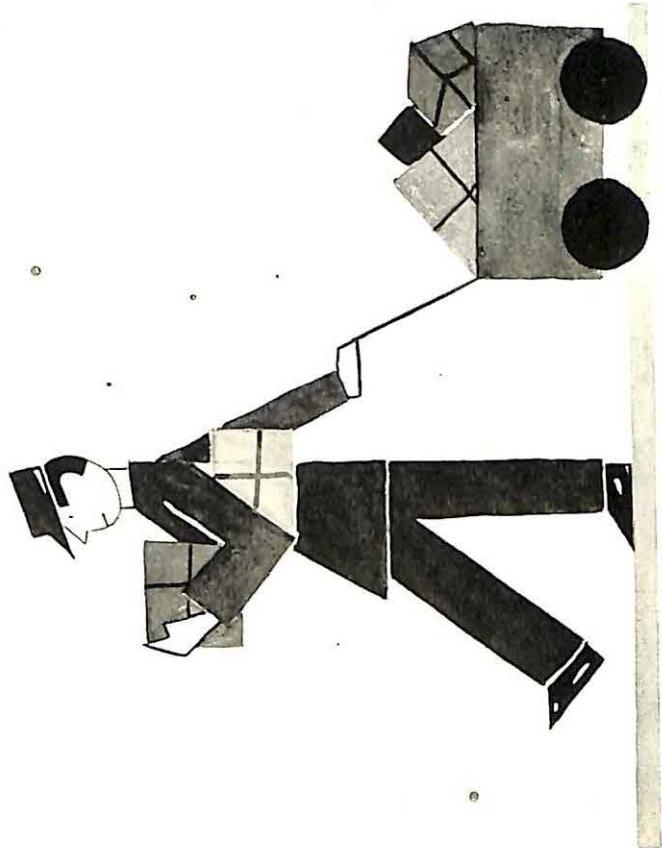
After a few attempts in pencil or even charcoal or soft crayon, allow some of the pupils to paint their efforts very freely with a brush and one colour. Those who possess "Biros" might even draw directly with those. The work retains a freshness with these two mediums which the constantly rubbed-out pencil work does not.

If concentration flags after a few poses, suggest that the pupils should make a picture by grouping some of their drawings together.

### LESSON 12. Nature and Pattern

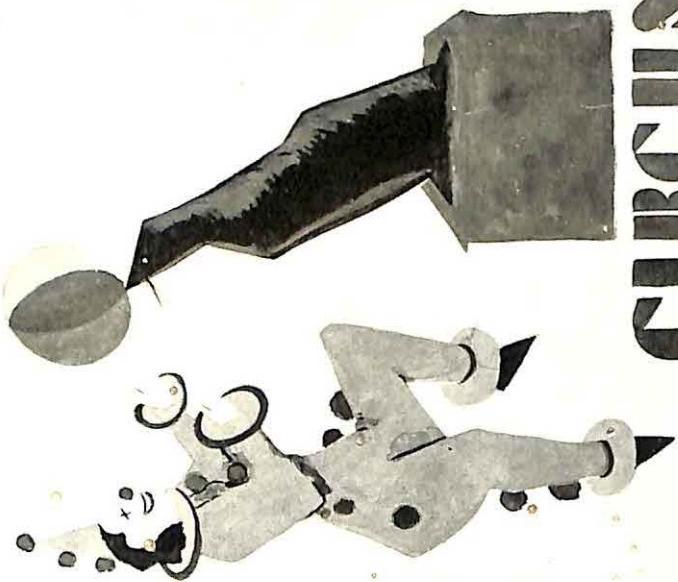
Provide some richly twigged branches or a plant (not too heavily leaved). Set up the model so that a strong light is cast

(See page 143)

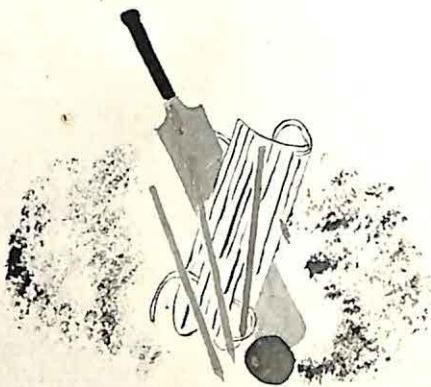


93, 94 Designs for posters using figures constructed from simple shapes

CIRCUS



RULES  
OF



# CRICKET

DENIS COMPTON

95, 96 Designs for  
book-jackets

# DEEP SEA



# DIVING

(See page 150)

## LESSONS

upon it and its shadow is thrown on to the light wall or background behind. Help the children to see the loveliness of the subject with its delicately toned and softer shadow behind. Let the model and its shadow and background be drawn delicately and painted in muted colours (i.e. plenty of water and some of another colour mixed with each one used so that the whole scheme is related and softened).

### LESSON 13. Adaptation of Previous Nature Drawing to Fabric Design

Try to show some examples or photographs of good modern textile designs, preferably with large motifs. Although there will be numerous repeats, the whole pattern is usually held together in some way so that its individual units are not isolated or "spotty".

Suggest to the children that they make an all-over repeating pattern from the nature drawing of the previous week and that behind each repeat there should be a softer version or "shadow" of it in a lighter tone or in grey. If their shadows are allowed to touch or run behind the next repeat, the design will be a unified whole.

Discuss the stock widths of materials sold by drapers or house furnishers and help the children to make their patterns proportionate to these, allowing for margins.

### LESSON 14. Inspiration from the Bible

The Bible is so full of imagery that years of illustration and imaginative work could be based upon its suggestions. Talk to the children about this and read several passages. Even the youngest will be interested, and children are less literal-minded than many grown-ups and are prepared to accept and translate into their own visual images the rich suggestions offered.

*Example:* Psalm 96; v. 12. "Let the field be joyful and all that is in it; then shall all the trees of the wood rejoice before the Lord."

If you have opened the way for a quotation like this, you won't find pupils saying "How do you make woods rejoice?" in a sceptical tone. If the right note has been struck and they are suitably prepared, they will "feel" the spirit of rejoicing and will be able to say it in some special way of their own.

If a chosen passage suggests the presence of the Lord Himself, the children may feel that He is too great for them even to try and interpret. They will also have stock pictures engraved in their minds—the elderly gentleman of the family Bible in flowing robe and beard. Ask them what the presence of the Lord signifies; it will probably be discovered that He is the source of all light to them.

Then suggest that instead of trying to draw God Himself, they should try to draw the mists that hide His Glory, which is too bright for them to see. Old-fashioned teaching, perhaps, but modern children leave this bright imagery behind them all too soon. If they can try to paint a great source of light in their pictures and show everything turning towards and illuminated by this light, they will have shown more of the effect of God than if they tried to draw Himself.

### *LESSON 15. Beginning of a Book Project of Five Lessons*

Talk about books—they should present an interesting appearance so that people want to buy them.

Some design and colour should go into their preparation, but not too much, because it would make them too expensive to print and there should be some reading matter, too, even if it is only a child's picture-book. Therefore, book production suggests a certain restraint in invention. The pupils must still give free play to their lively imaginations, but also curb them for a definite purpose.

*Suggestion: A Child's Alphabet Book.*

A simple book could be made for this project in the craft classes.

*Endpapers.* The making of endpapers is good fun and a not-too-difficult beginning. The pattern should be small and not have too much in it as the repetition of it would be tiring. Divide the chosen size of paper into half-inch squares. A successful method is to treat these on a very simple counter-change plan in not more than two colours or two tones of one hue. Therefore, if we have pale blue and dark blue squares alternating, and we take a shape from one side of the light-blue square and colour that dark blue so that it belongs

## LESSONS

to the neighbouring dark square, we must also take an identical shape from the other side of the dark square to add to the neighbouring light-blue square. In this way an interesting counter-change pattern begins and the original checkered look is soon lost. This type of pattern offers excellent opportunities for printing with lino or potato blocks.

A more complicated idea specially suited to the alphabet book is to have a dark-blue letter (for example, T) on the light squares and a light-blue letter (upside-down) on the dark squares. This makes quite a different kind of pattern and is more difficult, so that it could be tackled by the more advanced pupils.

### LESSON 16. The Frontispiece or Title-page

This should be in keeping with the rest of the book and it is a good plan to use the same colours throughout, adding to those used in the endpapers, where necessary, but not using more than are required to gain a bright effect.

The title-page might have ALPHABET in letters arranged in a jolly, dancing kind of manner likely to appeal to a very small child. They could be scattered over the page provided that they are readable. They might be joined up or outlined by some arrangement of dancing lines suggestive of ribbon which could also form a suitable border for the page and perhaps outline a small shape near the bottom to hold the child's name.

If the class is not sufficiently advanced in lettering, stencilled letters might be allowed.

### LESSON 17. Individual Pages

Each pupil should choose a letter and decorate a page with objects beginning with it. This is a repeat of Lesson 6, but should be an advance on the early lesson as they have gained practice and the decorated page is to be used for a "real" book.

### LESSON 18. Individual Letters

Again, each pupil should choose one letter, draw it about two inches high and then "decorate" it. It may have a delicate little plant with tendrils and tiny flowers and leaves climbing

## LESSONS

round it after the manner of initial letters in illuminated manuscripts. Or it might have a couple of gay little clowns clambering over it. A "safe" method for unimaginative pupils is to enclose it in a definite shape and make a small background pattern behind it.

These decorated letters could be used to occupy a page opposite the corresponding sheets of objects.

### LESSON 19. The Cover

This could be a colourful "dust cover" to attract customers in the shop, or a more restrained one for the actual book. Most pupils will choose the dust cover.

*Suggestion:* Make a design in the middle composed of several higgledy-piggledy bricks toppling about. One side of each brick could bear a small letter. A few larger letters might be dancing round in an orderly manner, or one or two repeated letters might be used to form a geometric border. (End of drawing for the book project which may be completed in a craft lesson.)

### LESSON 20. Free Expression

A complete change from all the detailed work for the book.

*Suggestions:* "*Winter*", "*Frost*", or "*Snowballing*".

This allows scope for people who like landscapes, for those who lean towards the "fairy-tale" atmosphere suggested by "frost" and for those who prefer the more everyday scenes of children at play. Give plenty of scope as regards size of paper and method of treatment, only stipulating that the pupils should not make their drawings empty. Big spaces need interesting things to fill them up. Cool grey-blues suggest winter with plenty of white paper left for snow. Warm, bright contrasts could be found in the children's clothing and in a winter sun to gild the snow.

### LESSON 21. A "Describe and Draw" Period

Choose a picture of clear-cut simplicity and beautiful colour. The lovely interpretations of the Dutch School are very popular with children and their pictures are less difficult to describe because of their homely backgrounds. *The Idle*



B. GREGORY

97 A large fabric design. The interesting texture was achieved by scumbling with a candle before painting

(See page 160)



98, 99, 100 A decorative panel (left) and two designs using figures,  
from drawings by the author

## LESSONS

*Servant* by Nicolas Maes is an ideal subject—excellent reproductions of this and many old masters may be bought cheaply in postcard form.

The teacher should not hurry over the description and he should allow each child to begin his drawing as soon as he "sees" the picture in his mind. He should be prepared to answer the same questions over and over again throughout the afternoon as each pupil needs to have his vision enlarged. They will much appreciate the humour in this picture.

### LESSON 22. Design: Decoration of a Simple Pot

This lesson would have much more meaning if there were facilities for pottery. Each child might attempt the decoration of a simple, circular shape—a plate or a little bowl.

Discuss the process of pottery making and show actual pots and photographic reproductions of modern pottery in sound fundamental shapes.

Hand-painted pottery has a special charm and characteristics of its own and therefore the pupils should plan their work as though they were actually painting it on the surface of a pot with only the minimum of pencil lines for guidance. Good use should be made of actual brush strokes in the planning of the pattern and the pupils should aim at keeping their brushes evenly charged with colour and should practice holding them so that they make lines of consistent width. As they practice the mastery of the brush the pattern will "grow" from their knowledge of the tool at their command.

A small border and a central motif in keeping with it are all that is needed. Pottery should not be over decorated. Plenty of space should be left to enjoy the shape and texture of the object itself.

Colours may be gay but restrained. Two bright harmonising colours such as cobalt blue and crimson lake are pleasant. A soft grey background would be more suitable than a harsh "tea-cup" white.

### LESSON 23. Observation Drawing

If possible, take the class to some place where they are likely to see quantities of people. Each child should be equipped with a scribbling surface.

## LESSONS

*Suggestions:* A market, a bus stop or the staircase of a multiple store offer considerable possibilities. Try not to limit them too severely in paper, even if they have to use the backs of old drawings. Pieces of plywood make good boards.

Ask the children to try and scribble something of what they see and to make their pictures say a lot. You don't want just one figure with all its details of dress. You want a big rush of scribbles which will give you the *effect* of a lot of people and some idea of what they are doing. When they have discovered and drawn their conception of the subject as a whole, the pupils can begin to draw bits of detail—how a hat sits on a head or how an ice-cream cart is made—for use later on.

### LESSON 24. Adaptation of Observation Lesson

Use the material sketched in the previous lesson to make a more detailed but still spontaneous picture with a suitable title, such as "The place was crowded" or "Rush Hour".

If further knowledge is sought—such as how a wheel joins on a cart or what happens at the back of a bus, they should be allowed to look at their subjects again or, if this is impossible, reference should be sought from illustrations or photographs; or the teacher's own observation.

### LESSON 25. A Painting Lesson

Arrange a display of flowers—not complicated ones—in an attractive bowl against a neutral background. Asters in a grey hand-made pottery bowl would be a good choice. Asters are simple to draw, and their gay and lovely crimsons, purples and blues are related so that they don't clash.

This is a good opportunity to discuss related colour, and before beginning to paint, the pupils should mix a row of water-colours in pans, beginning with rich crimson and ending with bright blue and having their mingled hues between. Water-colour painting of this type should be rapid and impressionistic, once the flowers and the bowl have been lightly sketched. If plenty of colour—not too "washy"—is mixed beforehand, a fresh and spontaneous water-colour may be achieved. Talk to the pupils about "floating" their colour on the paper and leaving little gaps of white paper to sparkle

## LESSONS

and scintillate. Only by practice can the pupils learn which is just the right moment to paint one colour against another so that they blend without running together in such confusion that they lose their identity.

Children encouraged to paint in this way often achieve a fresh and spontaneous painting that an older student would hesitate to attempt.

### LESSON 26. Perspective in the Kitchen

A "down-to-earth" lesson involving perspective, after the fun of free painting in the previous lesson.

Suggest to the children that they should try to draw from memory their kitchens at home. This produces better results than drawing an imaginary kitchen, which tends to become the factory type and loses that cosy, intimate atmosphere, because the pupils put wide spaces between the details.

If, however, when the teacher sees a drawing developing these enormous spaces and barrack-like walls, he points out that objects close to the observer look large and hide a great deal of those beyond and that the kitchen is considerably smaller than the classroom and what is the best way of showing this homely atmosphere, realistic drawings should result.

Difficulties of perspective may have been encountered in the Observation Lesson (No. 23) and the problems overcome in drawing the simple details of a kitchen will help to solve these.

Severely technical instruction in perspective results in stilted and uninteresting drawings; it is only when pupils begin to complain that their lines "look wrong" or their doors "won't open properly" that a few useful hints about general perspective trends can be dropped.

Pupils who finish early might enjoy putting a "robot" figure made from cylindrical shapes in their kitchen. This will help them to think of perspective in connection with figure drawing.

### LESSON 27. More Perspective

Carry the perspective lesson a little further by discussing the apparently diminishing size of similar objects as they recede into the distance. There is a large factory chimney visible from our classroom. If we mark its apparent size on

## LESSONS

the window-pane, the result is about an inch. Discuss how it would appear if it were immediately outside the window, at the edge of the playground, across the road and so on. This can be followed by the usual example of telegraph poles and railway sleepers.

Practical examples could follow if the pupils were encouraged to draw a long vista of the school corridor with similar objects such as stools placed at regular intervals.

### LESSON 28. Poetry Illustration

Allowing the choice of poem to influence the medium used and the size of the picture. Colour should be entirely free.

*Suggestion:* Boys often choose a rousing poem such as Henry Newbolt's "Drake's Drum". Girls like the airy-fairy type with allusive suggestions of spring or other seasons. A typical example is Robert Bridges "Spring Goeth all in White".

"Spring goeth all in white  
Crowned with milk-white may;  
In fleecy flocks of light  
O'er heaven the white clouds stray.

White butterflies in the air;  
White daisies prank the ground:  
The cherry and hoary pear  
Scatter their snow around."

Likely to appeal to both is a verse as rich in simple imagery as the first one in Robert Louis Stevenson's "The House Beautiful":

"A naked house, a naked moor,  
A shivering pool before the door,  
A garden bare of flowers and fruit  
And poplars at the garden foot;  
Such is the place that I live in;  
Bleak without and bare within."

### LESSON 29. Decoration for Nursery Rhyme

Choose a well-known rhyme which depicts several scenes, and suggest to the children that as this is to be "decoration"

## LESSONS

their pictures should have some kind of design or pattern in them or they should be held together by some kind of framework which unites the several scenes.

One suggestion is to draw the several scenes in small circles and join these up with a daisy-chain.

An idea likely to appeal to boys is to suggest the drawing of an "elevation" of, for example, a castle with details of what is happening in each room and lots of little extra humorous happenings added according to the pupil's fancy.

"The King was in his Counting House" is very suitable for this type of invention. The various activities taking place in the castle can be shown in one picture. Design can be achieved by the sections dividing the various rooms and a zigzagged turret staircase connecting the whole could give pattern. Little balconies and turrets could be added on the outside with a garden at the bottom showing decorative flowers and the Queen's "smalls" suspended from a primitive clothes-line. Children will take readily to this type of invention and it is a change from the usual kind of nursery-rhyme illustration. Encourage humour.

### LESSON 30. Planning a Stage. A Project for Five or Six Lessons

If this lesson were planned on a big scale the whole class could take part in the project, but for a first attempt each child might make a small model of his own, using a box placed on end. Ask each child to bring a box of suitable size and shape and when these arrive the first lesson should be spent in drawing a plan of the floor space and showing exactly where the various objects should be placed.

A definite play should be chosen—or the child may invent a scene of his own, but the equipment and figures to be used should be decided at the beginning.

### LESSON 31. Stage Project continued: Front Elevation of the Stage

This lesson should be spent in drawing a view of what they think their stage should look like (with curtains drawn back) from the audience. Any medium may be used, and the pupils should try to put in all necessary "props" and figures and to

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light them up from imaginary spot-lights. There should be some suggestion of scenery.

### LESSON 32. Stage Project continued: Design for the Curtains

A bold, free and attractive design to cover both curtains when drawn together should be planned. It should tone with the general colour scheme that is to be used but need not have any particular bearing on the chosen play. Some of the "free" patterns suggested in the early part of the book would be suitable for this. The design should be drawn to scale and if possible be painted on cloth and made up into actual curtains for the stage in later craft classes.

### LESSON 33. Stage Project continued: The Scenery

The planning and painting of the scenery at the back and sides of the box will probably form the most interesting lesson. If a street scene or landscape is to be shown, it would be helpful to find a painting or good photograph of a similar scene with strong dramatic lighting, and to try to get the same strong effect of light and shade in poster-colour. Paint on thin cardboard or heavy cartridge-paper and paste into position with tabs.

### LESSON 34. Stage Project continued: The "Props"

These should be as few and simple as possible. The modern simplicity of ballet scenes with their minimum of properties and intensely artistic atmosphere should be used as a guide. A tiny branch of shrub supported in a piece of plasticine and arranged to cast a strong shadow is a useful suggestion for a wood or a garden scene. It is "suggestion" only that the children should aim to create—not a realistic representation of a whole wood or a whole garden. This would be far too difficult and there would be no artistry in it.

It is the small thing that suggests the whole which childish imagination should try to interpret.

### LESSON 35. Stage Project continued: The Actors

If it is decided to attempt these, they should be constructed in any medium which the pupils can handle successfully and

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dressed in scraps of cloth or felt with hats or ruffs etc., made of paper.

There is a book on paper modelling which shows how to construct most dramatic figures from cartridge-paper, but the work calls for intelligent interpretation and the models, when made, are flimsy, but they are very artistic in a modern way. (*Paper Sculpture*, by Arthur Sadler. Blandford Press, 16s.)

Plasticine or clay modelling is safe and easy. Wire or papier mâché might be used; a recent edition of *Housewife* showed most amusing figures made very simply from wire and wool.

A lasting but rather "messy" method is that of carving figures from sections of plaster of Paris. The plaster can be set in matchbox moulds and it is not difficult to carve primitive but decorative figures from this foundation. The figures need sizing, painting and varnishing if they are to have permanent value.

When each project is finished and everything in position, it is an invaluable addition to the little stage if some simple lighting arrangement such as the smallest flash-lamp concealed in "the wings" could provide the finishing touch.

## COURSE II

### LESSON 36. Plant Drawing

A country walk should precede this lesson so that specimens could be collected. Town children should be asked to bring whatever they can find in their gardens.

If this lesson takes place at the beginning of the autumn session there should be a rich harvest of late summer and early autumn growth.

Encourage the children to draw their specimens carefully and to paint them in full colours. The best are to be mounted on tinted sheets of pastel paper to form a classroom display and provide reference for winter days.

### LESSON 37. Lino Cutting and Printing

Ask each pupil to cut in lino one of the specimens he drew in class the previous week. In the hands of a careful child a

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direct lino block, cut with no more pencil guidance than the main stems, will give that spontaneous, natural line so suited to plant and flower interpretation. Slight discrepancies in drawing are more than compensated by the easy flow of the tool.

Delicate rounded shapes of berries and stamen heads can be cut with a single twist of the gouge.

### LESSON 38. Miniature Pattern Lesson based on Nature Drawings

Suggest to the class that they should make tiny repeating patterns for a small surface based on some minute part of their nature drawings. The small terminal of a branch, the heart of a flower, a berry or seed-pod or some whole flower such as Shepherd's Purse or Chickweed. Drawn and painted with imagination and precision, a brilliant jewel-like effect, very suitable for the decoration of small, precious surfaces, can be achieved. Four two-inch squares pleasantly arranged on a small sheet and each filled with a separate repeating pattern should not exceed the powers of each child.

### LESSON 39. Large, flowing Fabric Designs based on Nature Drawings

As before, in Lesson 13, work out a size for the repeating unit consistent with those of everyday fabrics: 48 in. or 52 in. wide are usual ones for curtains and the pupils might plan a design suitable for a pair of large curtains to cover the big, sunny window of a garden room (97).

No delicate subtleties or tiny patterns are needed here. The designs may again be based on their nature drawings and should be bold, gay and free. Clear, bright but related colours on a cheerful light ground are pleasant for a sunny window and the motif to be repeated can afford to be large, painted in as directly as possible with brushes fully charged with colour.

A design of leaf shapes which follows the natural strokes of the brush needs only guiding lines of main stems and central leaf veins drawn in pencil. It is often a wise plan to draw a rough sketch on a small scale first so that a good idea of the general trend of the pattern can be gained.

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*Suggestion:* Background of delicate grey-blue. On this a design of leaf shapes in a soft deep blue—a darker and brighter edition of the background. Superimposed on this again, a different arrangement of the same leaf shapes, traced so that they partly overlap the original blue ones. The final leaf arrangement should be painted in the strongest colour—the blue again—mixed with black so that it becomes a shade of blue, if a blue scheme only is desired; a quiet rust colour (burnt sienna, plus a little black) but definitely not ginger, gives a pleasant contrast if that is preferred.

### LESSON 40. Observation Lesson

#### *Painting in Poster Colour of a Garage.*

There is sure to be a garage within a short distance of the school. The pupils might spend a few minutes there, even if the day is cold, and record a quick impression of the building with its decorative row of petrol pumps and (to boys) its enthralling collection of vehicles.

Back at school, the pupils could square up their drawings, even using rulers, and then paint in body-colour from notes made on the spot. Those bright spirits who have been bold enough to ask for the latest car and motor-cycle sales leaflets might spend the latter part of the lesson in drawing a car from this reference and in trying to get the realistic effect of coachwork in which most of these leaflets excel.

### LESSON 41. More Perspective

The observation lesson of the garage will have presented a further problem—the drawing of ellipses for motor-car wheels.

Show the pupils how the wheel may be enclosed in an imaginary box.

Draw a circle within the square which forms the front of the box. This will represent the outer rim of the tyre when not in perspective. Bisect the sides of the square and draw the diagonals. Mark the eight points (four where the circle touches the sides of the square and four where it crosses the diagonals). When the square is drawn in perspective, the

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ellipse can be drawn within it by estimating the position of these eight points. It sounds complicated, but boys, particularly, rapidly assimilate this kind of drawing and are not again worried by wheels in any position. Slovenly observation drawing is never satisfactory.

To apply this new knowledge, the pupils might quickly sketch an ice-cream cart (not a dead side-view) from memory, or a drawing of a cart seen by the horse as he turns his head to see what he has to pull.

### LESSON 42. Life Class

Bring a bench, preferably with a back, into class and pose the pupils on this in pairs. They are to represent a pair of tramps or two old men with newspapers (boys) and a couple of smart girls or two gossiping nursemaids (girls).

These drawings of two people grouped together are an advance on the single figures in the first life class (Lesson 11). They should be roughed in with scribbled solidity first in an attempt to see the group as a whole. Pupils who attempt the full details of one head and figure first will be disappointed to find that their second figure doesn't always "dovetail" with the first or with the bench on which both are sitting.

Monotone may be painted on the sketches to get the effect of light and shade quickly.

### LESSON 43. The Park—Observation and Memory Drawing

Ask the pupils to give their impression of a park, using as the main subject one or more of the groups on a bench sketched in the previous lesson. Make the drawings full of humour. Children greatly enjoy a joke. Ask them to add, in the surroundings and background, full details of what they have observed in their local parks—trees and railings and prams and seats—loungers, children and attendants—play equipment, pool and bandstand—not forgetting the inevitable ice-cream cart.

The composition may be finished in any medium, or left in pencil. An outline with pen or brush and thin washes of colour are useful for this type of detailed drawing.

**LESSON 44.** Object Drawing

Collect a series of objects—perhaps a tea-tray and crockery for girls, and a plane and other tools for boys.

Ask them to spend the lesson drawing these, both singly and in a group; they may handle the objects or change their positions so that they choose the view which suits them best. One or two might perch on a pair of steps or a high window-sill and see a “birds-eye” view with its additional problems of perspective.

Some pupils might like to finish one or more of their object drawings in pen-and-ink.

**LESSON 45.** Adaptation of Object Drawing Lesson:  
Making a Showcard

Suggest that the pupils should choose a piece of paper of definite size (not more than quarter-imperial) and arrange within a border a group of one or more of the objects drawn in the previous lesson. Show photographs or reproductions of modern showcards and advertisements. Point out that it is not the object itself which makes an original drawing, but its presentation. Things have been drawn so often in modern advertisements that to arrest attention we have to think of new ways of drawing them or of new points of view.

Anything which helps this originality—unusual view-point, strong light and shade, striking background to show it up—should help to make it more interesting from an advertising point of view.

*Colours allowed:* One strong, dark colour; one gay, bright one; and any resulting mixtures.

*Lettering:* One line of block letters such as TOOLS or POTTERY.

They may be arranged diagonally across the showcard for a change, provided that its message is still clearly seen.

**LESSON 46.** Observation and Perspective Lesson:  
A visit to a Church

If the teacher began this course with Lesson 36 at the opening of the autumn session, Christmas will be approaching and school activities will have considerable bearing on this season.

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It would be helpful if the children could get away from the modern idea of Christmas as a perpetual orgy of presents and could think a little more of the true meaning of the festival. This approach might begin with a visit to the local church or the nearest one of architectural interest. Nearly all village churches have considerable artistic and historical value.

The pupils might draw part of the interior of the church as the weather will be cold outside. Help them to select a small, but interesting, subject to draw. The font or the pulpit, or part of a window or the carved end of a pew with its immediate surroundings. To attempt a vista of the whole church with the pillars of the nave and the perspective problems involved, is too much. All drawing in a church, however simple, will provide some thought and planning on perspective lines. Pupils should have two well-sharpened pencils, HB and B, if possible, to give a choice of tonal value and to prevent the possibility of surreptitious pencil-sharpening on the premises.

Afterwards, the pupils might walk round the churchyard and discuss the general appearance of the building and how it fits in with its surrounding trees, the churchyard wall, path, lych-gate, gravestones and any houses that are visible. Discuss the "mellow" appearance of an old church and how it seems to have "grown" into its surroundings and become part of the landscape.

### LESSON 47. Adaptation of Previous Lesson

Drawing from memory a church and its surroundings. The pupils might then cut a simplified version of their drawing in lino and print it as a decoration for a Christmas card or calendar. It should not be difficult to attempt the appearance of snow or moonlight in a lino-cut by cutting heavy edges on surfaces likely to catch the snow or reflect the moonlight; and by cutting out roofs so that they print white against the dark sky. A stippling of snowflakes can be cut in the sky if the dark area is too heavy; white branches of bare trees show up well as an alternative.

### LESSON 48. Drawing from the Bible

Read passages from the Bible concerning the Nativity. Ask the children to try to "see" for themselves as you read—to

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think of the scenes described in their own way and not as they have seen them in other people's pictures.

Then offer suggestions:

- (a) The Mother and Baby, perhaps carefully drawn in a little circular frame of Christmas roses. Give the mother a blue cloak, and behind, a darker blue sky patterned with stars.
- (b) The Three Shepherds treated as a night scene to be carried out as a lino-cut or a scraper board or an ink drawing.
- (c) The Three Wise Men, carefully drawn, with richly patterned garments in full colour.

Good drawings are to be mounted on tinted cards with calendars below and given to parents at Christmas.

### LESSON 49. Preparations for Christmas

Ask each child to design two fancy dresses—for a boy and a girl—which they think could be cheaply made out of ordinary materials such as might be found at home, plus additional hats, etc., which could be made in cartridge paper.

It would be ideal if they could actually carry out their ideas and hold a fancy-dress party at school with prizes for the really original ones, far removed from stock ballet dancers and pierrots. A great deal can be done now in the way of comic heads and unusual hats, aprons and collars, with paper modelling. False noses, ears, teeth and spectacles can be made very easily by children. They will give the whole character to fancy dress and cause a great deal of fun. For this lesson I would again recommend Arthur Sadler's *Paper Sculpture*. It provides a wide range of stimulating ideas.

A book with an identical title has been prepared in the *Make It Yourself* series. This is a useful little book, but the more expensive one goes a great deal further and shows exactly how to construct heads, figures, faces, hats and masks in addition to giving excellent suggestions for display.

### LESSON 50. Christmas Decorations

The art class should try to improvise decorations of an unusual and interesting type. If the two books suggested in the previous lesson are put to good use, a magnificent paper Santa Claus as well as a Christmas tree and all its trappings can be made as a communal project. Paper sculpture, however,

needs care to be successful and the teacher should make quite sure that he knows exactly how a model is made, even if he hasn't actually made it himself, before he enters the class.

He will then know the difficulties confronting his pupils—paper sculpture looks so easy. It is, and provides a most entralling lesson, when you are once familiar with the methods suggested.

Apart from the ordinary decorations of stars, Jacob's ladders, lanterns and fans; there are other delightful suggestions for paper wreaths, trails of mistletoe, cupids and cherubs, holly leaves, doves and animals, including a large comic Jumbo.

### *LESSON 51. Lesson in Pattern on Stripes*

Ask the pupils to draw stripes about the width of a ruler and two inches apart, down their sheets of paper.

Across these stripes place at regular intervals simple leaf-shape silhouettes which are large enough to overlap the stripes on both sides.

The leaf silhouettes may be traced, or the original one may be cut out and used as a guide. Plan a simple colour scheme; for example, primrose yellow stripes on a grey ground.

Where the leaf crosses the yellow stripe, it takes the colour of the grey background. Those parts of the leaf projecting into the grey background from the stripe, adopt the yellow.

In this way, a simple two-colour pattern acquires quite a complicated appearance by the changing over of the colours.

When the idea has been grasped, something a little more complicated, such as geometric shapes, may be arranged on stripes and a counter-change of colour effected as the pattern passes over the stripes.

Patterns on stripes, whether vertical, horizontal or diagonal, seem to have a peculiar charm of their own and any carrying of the colour from the stripes into the background prevents the striped effect from becoming too dominant.

An example of this might be tried in designs for bedroom wallpapers, such as silver stripes on a delicate pink ground, with the ground patterned with little silver stars.

Unfortunately, silver paint is not too successful, and a soft poster grey of silvery hue should be used to suggest it.

**LESSON 52.** More Leaf Patterns

Ask the pupils to divide their papers into three-inch squares and then to cut two different leaf silhouettes which can easily be accommodated within the area of the square.

They may place the leaf stencils in any way they like, using the three-inch squares for guidance in spacing, and then stencil a background. If the tone of the background is varied so that it is darker beneath one side of the leaves than the other, it gives a more interesting effect.

When the work has been completed and the effect of the white leaf silhouettes is seen as a whole, it can be discussed whether the design is entirely satisfactory as it stands or if some additions are needed. These might take the form of veining in the leaves or an outline on one side only of the leaves.

The stippled effect of the stencilled background is very attractive if it is delicately done. It may be found that the addition of a little solid colour on top of the stencilling may be effective. This might take the form of "scribbling" with the brush in a tone a little darker than the stencil, or of spots or stars or geometric shapes.

**LESSON 53.** Illustration

Nursery Rhyme (Girls).

Comic Strip (Boys).

Both immensely popular, provided that too much is not attempted. What should be avoided is the perennial crinoline lady or child for girls and the Disney-type cat for boys.

Suggest to the children that they should build up two little characters of their own. They should think about them, decide what they should do and what they should wear and then try to draw them, not worrying if their drawings don't come up to grown-up standards. We don't want feeble copies of other people's pictures from our children—we want to see what they really think about put down in their individual way, not aping grown-up art.

The girls might illustrate *Lucy Locket* with two little girls—one with fair curls and the other with dark plaits.

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The boys might invent a fat man and a thin man and draw a strip of four humorous episodes between them. If the girls want more than one drawing, they could make a pattern of three circles joined by ribbons and put a little drawing in each—Lucy Locket losing her pocket, Kitty Fisher finding it, and then the two little girls together admiring the ribbon.

These illustrations—both boys and girls—might have an outline round them and have parts of the clothing, flowers and ribbons and stripes and buttons and so on, in two bright colours, such as red and blue, with plenty of white spaces left between the patches of colour.

### LESSON 54. Another Life Class

Arrange to have four poses during the lesson, as follows:

- (a) Someone sitting in a chair.
- (b) Someone standing behind the same chair, holding the back.
- (c) Someone kneeling on the floor.
- (d) Someone lying on the floor, reading a book.

These poses should be carried further than the previous costume life drawings. All except the kneeling pose, which is not a comfortable position, might be held longer than usual so that the pupils are able to put more into their drawings. Some might attempt to paint them.

### LESSON 55. Adaptation of Life-Class Poses

Ask the pupils to arrange a family group of a mother or a father and three children, either in a cosy interior on a winter evening or in a summer garden. The parent is to be reading in a chair, one child standing behind and the other two kneeling and lying in front. The pupils are to use the poses they drew the previous week, trying to compose them into a group so that the kneeling and lying figures come in front of the sitting and standing figures and hide parts of them. They should put in appropriate backgrounds, and those who painted their drawings in the previous lesson might like to complete their pictures in full colour. Those children who posed will have three-figure compositions.

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### LESSON 56. Perspective from an Unusual View

Ask each child to imagine that he is a clock on a sitting-room wall and to put down what he thinks he would see from that position. They will need help in first reducing their furniture to the simplest essentials so that they can imagine them contained in boxes. Then show them how a box would look in various positions when one is looking down upon it, and then imagine how a piece of furniture could be arranged in this box so that one could look down upon that, too.

Could the clock look down on the top of the kitchen door or would it be below it? All kinds of difficult problems will arise and there will probably be some very queer drawings indeed, but by encountering difficulties and wanting to know how they may overcome them, the pupils will learn more of perspective in an interesting way.

### LESSON 57. Perspective in Landscape

Again referring to boxes upon which one looks down, ask the children to sketch a series of boxes seen from above in different positions and to imagine how they would look if they had "roofs" on them. Ask them to draw a low, wide box, looking down upon it and to imagine that there are some small oblong blocks lying in it.

Then ask them to imagine that they are standing on a cliff above a little seaside village, with a road winding down to the sea. On the edges of the road below and on ledges on the slopes of the cliffs are little clusters of boxes turned into houses.

Down on the shore there is a big flat "box"—the harbour—and the little rectangular blocks inside it are to be turned into boats. Don't forget that the cliff is high and that the horizon-line—the sea—will be high up the paper on a level with the eyes of the person on the top of the cliff who is seeing the picture.

The drawings might be painted in full colours, only pointing out that the sea doesn't always look blue and cliff-tops are not necessarily green. Greys and blues in all their lovely nuances might result from a blue-grey sky above.

## LESSON 58. Free Design Panel

A complete change from the careful perspective work of the last two lessons. Think of some really gorgeous phrase such as "pavilion'd in splendour" and ask the children if it suggests anything to them. A few may feel that the phrase holds something that calls out their imaginative powers. Some people really "see" an image in full colour when a descriptive passage is read to them. These fortunate children should have no difficulty in filling a page with rich design and colour—they need little guidance and no restriction.

The majority will need more tangible suggestions, and alternatives for them might be titles capable of wide interpretation, such as "Joy", "Rhythm", "Hurricane".

These could be treated in the first place as designs; the leaping bounds of joy, the flowing curves of rhythm, the jagged lines of hurricane could be swooped across the paper with the freedom of the early design lesson. The shapes made by these freely expressed curves and lines will suggest the form that the "design-picture" will take. Some of them may suggest figures or cliffs or trees or lightning, and any suggestion that does grow from a combination of lines or curves should be enlarged and developed. Children "get the idea" of this type of expression very quickly and welcome it. It is surprising what they can produce—the most unexpected ideas come from apparently unpromising material.

What the teacher should particularly avoid here is the temptation to add a little of his own drawing. Once he interferes and puts in a few lines, the childish conception is broken.

I am not suggesting that every child is capable of producing a masterpiece—far from it. A great many children are very reluctant indeed to originate anything at all. But once they have made a beginning, what they draw is characteristic of childish or adolescent expression and adult additions are not in keeping with it.

As in all "free" lessons, there will be a quantity of meaningless and too-colourful efforts with which the owners are disgusted, but a few unusual compositions will thoroughly justify the experiment. Full colour should be allowed.

**LESSON 59.** Paper Cartons

Find a carton of good shape and make a very accurate pattern of this, clearly marked as to top, bottom, sides and flaps, for the pupils to use as a guide.

When they have each produced a copy of this by drawing round it on tough cartridge paper or very thin cardboard, ask them to decorate it suitably for the product which is to be contained, bearing in mind that the pattern which decorates the four sides should be drawn upside down on the lid so that the whole package looks consistent from the front.

Toothpaste, cosmetics, and most toilet preparations are suitably contained in packages of this type. Discuss with the pupils the uses of the carton, which are even more important for display and attraction purposes than for protection.

The packages would look well tinted all over and the actual pattern used could be of the small, all-over type (*Coty Air-Spun* powder boxes with their attractive powder-puff repeats are a good example of this), or there could be a single delicate flower or other motif on the front and lid with perhaps smaller units on the back and sides.

Boys who don't care for this type of pattern might prefer an arrangement of border lines with a small geometric motif in the middle. In any case, the pattern should be restrained and it should be borne in mind that the packages will probably be displayed in a group on a counter or in a shop window.

- If lettering is allowed, a simple initial letter or a monogram of two letters is as much as can be attempted by young people without spoiling the appearance of the package. Similarly, an attempt at a naturalistic portrayal of the object contained is usually beyond their powers.

When preparing to fold the cartons after the design has been completed, "score" the edges to be bent with a knitting needle first, as in paper sculpture. This makes a clear, neat fold without cutting the paper.

**LESSON 60.** Illustration

Suggest one or two sentences capable of highly dramatic or humorous interpretation, such as "Slowly the door creaked

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open", or "When the cat's away——!" Ask the children to rough in their main characters first in the big, loose scribble suggested in their early figure drawing, trying to get movement and action first. Details may follow later.

When individual pupils get in a difficult spot, ask a friend to pose in the required position for a few moments.

If the drawings look thin and empty, even when backgrounds have been filled in, suggest that they should be dramatically lighted from a hidden illumination casting strong shadows.

They could be finished in any desired medium or left in pencil.

### LESSON 61. Showcard for a Book Shop

Arrange a pile of good-sized and well-shaped books, leaving one open in front and one in a partly opened upright position. Ask the children to make a careful drawing of this group, which will involve considerable thought on perspective lines.

When the drawing is completed, suggest that a geometric shape—perhaps a semicircle—should be drawn behind the books so that they partly overlap it. Somewhere in the composition there should be one straightforward line of plain block letters—BOOKS. The lettering, geometric shape, and group of books should make a composite and interesting whole.

Suggest that it should be painted in three flat colours; perhaps red, grey and black, or blue, yellow and grey, to show up well in a shop window.

### LESSON 62. History Project: The People

Choose a period in history, preferably one that they have studied recently, and draw several figures dressed in costumes of the time. The period should be rich in incident.

The best figures could be cut out and mounted to form a frieze.

### LESSON 63. Continuation of History Project: A Journey

Ask the children to plan a journey undertaken by the

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people they have drawn, and to describe it in the form of a very decorative map.

This map should definitely come under "design" and should be considered very carefully as a pattern in a limited colour scheme.

The routes published by the Underground at various times give splendid examples of decorative map drawing.

For instance, a wood might be suggested by three little stylised trees, all exactly alike. A village by one or two box-like houses and the church tower; a well-known place by a decorative drawing connected with its fame. (Encourage humour in this map. If a suitable historical period has not been discovered, the whole project might be planned on an adventure or Treasure Island type of story invented by the pupils themselves.)

If the coast is shown, there could be a decorative rendering of the sea with little ships. Old maps show beautiful examples of this type of precise and delicate drawing.

The whole affair could be "held together" by the plan of the route undertaken—some attractive method should be found of showing this, perhaps a double line in two colours—which links up the different episodes and places.

Several of our boys drew ancient-looking maps of Treasure Island and made them very realistic by tinting them with yellow ochre and burning the edges before they were quite dry. This was a most popular lesson!

### *LESSON 64. Continuation of History Project: The Dwelling*

The pupils should be asked to draw a dwelling typical of the period in which their people lived. Afterwards they might make models of this in clay, actually cutting out bricks and "building" with them. A group of our boys had a glorious session building a medieval castle on quite a large scale with a battle in progress and primitive armament in action.

### *LESSON 65. Conclusion of History Project*

The girls should be asked to draw and paint a domestic interior of the chosen period. The boys might be encouraged to draw a battle scene. If possible, show them a reproduction

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of Paolo Uccello's delightful battle piece, with his foreground of decorative figures, his delicate and detailed background and all the evidences of his newly discovered joy in perspective. Even the lances and recumbent figures in the ground are all vanishing towards a centre of vision! This might also be an opportunity to show the children reproductions of the work of the early Italian primitives before the "art" of perspective was discovered.

### LESSONS 66-70: School Project

*A set of five lessons for the conclusion of the school year.*

The aim of this series of lessons is for the class to prepare several large sheets (not less than half-imperial size) indicative of the general activities of the school. The class could be divided into groups of five or six for this purpose.

The idea could be planned first as a whole by the teacher and each group in co-operation, and then each pupil should be allotted a special task.

Suppose, for example, that it is decided to have a rectangle with a view of the school building in the middle and a border composed of three-inch squares depicting interesting aspects of school life.

Although the project gives plenty of scope for invention, there should be a sense of geometrical design about the whole thing. It will not be successful if it is planned as a series of isolated illustrations which are held together only by the dimensions of the border.

Two children who are neat and who enjoy measuring might undertake the picture of the school and the lettering. The view of the school can take the form of a single elevation without attempt at perspective—this avoids pitfalls and is often more decorative.

Then the illustrations or "decorations" for the surround should be planned and each child may undertake those which interest him most. There could be P.T., the swimming lesson, the school outing, country dancing, craft classes, ordinary lessons, singing, prize giving, open day, and so on. Very simple, straightforward views of every scene should be attempted, and it would help the design if the whole of each drawing were straightened up with a ruler

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after the preliminary sketching and as many lines as possible were made parallel to the vertical or horizontal sides or to the diagonal of each square. This gives a symmetrical and patterned look to the whole.

Figures will present the chief difficulty and a way out of this could be found if two little decorative symbols of figures were planned—one for boys and one for girls—in the manner of those used for showing statistics in government publications. These little robot figures could be as simple as little geometrical units—a circle for a head, a straight gym tunic, or blouse and shorts made with straight lines, tubes for arms and legs, and so on. They could be shown in action and should be part of the general design.

A universal colour scheme could be used throughout—perhaps two bright colours plus grey, black and fawn. No attempt should be made at colouring faces and limbs a natural pink or anything of that kind. The whole thing is first and last a pattern of shapes, and when each small square is complete it should be tried on the final planned sheet to see if it is worthy of a permanent place there.

If the finished sheet looks a little scattered or thin, it can often be pulled together by a framework of firm lines in a strong colour outlining each separate unit. The finished sheets can be exhibited at the school Open Day.

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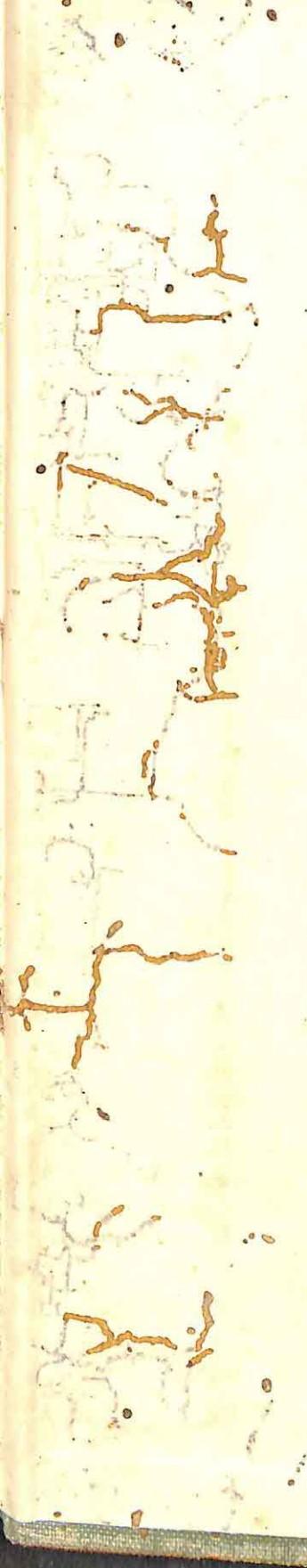
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